



Introduction to the Buddhist Tantric Systems

F. D. Lessing & A. Wayman

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Alex Wayman

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INTRODUCTION TO THE BUDDHIST
TANTRIC SYSTEMS

F. D. Lessing and A. Wayman

INTRODUCTION TO THE BUDDHIST TANTRIC SYSTEMS

Translated From
MKHAS GRUB RJE'S

Rgyud sde spyi'i nam par g'zag pa rgyas par brjod
With Original Text and Annotation

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INTRODUCTION TO THE SECOND EDITION

May I first explain that the brevity of introduction to the first edition of Mkhas-grub-rje's tantra survey was because Professor F. D. Lessing had passed away prior to the final preparation of the manuscript. I had collaborated throughout with him on the translation, but had to supply all the notes myself. Doubtless if Professor Lessing had lived, he would have provided a fine introduction. Since that time I have published two works myself on the Buddhist Tantras: *The Buddhist Tantras; Light on Indo-Tibetan Esotericism* (Samuel Weiser: New York, 1973), and *Yoga of the Guhyasamājatantra; the Arcane Lore of Forty Verses* (Motilal Banarsidass: Delhi, 1977). Being more familiar now with the background of Mkhas-grub-rje's work, I shall clarify this background by the following considerations, necessarily brief.

The editor of the Kanjur and Tanjur (the Tibetan canon) was Bu-ston (b. 1290), who broke off from the Sa-skyapa sect to found the celebrated school of Zha-lu. His collected works have been reprinted by Dr. Lokesh Chandra in New Delhi, who kindly presented me with a set during my visit to his International Academy of Indian Culture in December 1976. From this edition I have perused Bu-ston's three survey works of the Buddhist Tantra, as well as his survey work on the Yogatantra (the third branch of Tantra). This enables me to say definitely now that Mkhas-grub-rje must have had these works of Bu-ston as a source from which he summarized various materials for his own introduction to the subject, also incorporating a number of the reform Gelugpa positions of his immediate teacher, Tsoñ-kha-pa. For example, Mkhas-grub-rje's first chapter on "How the Teacher Bhagavat became Abhisambuddha" is simply drawn from the somewhat more extended account in Bu-ston's works.

It is well known that Bu-ston had classified the Kanjur Tantra section of authoritative Tantras under the headings of four Tantra classes, Kriyā, Caryā, Yoga, and Anuttarayoga. His three survey works cite various explanations for these four classes. Of special significance is the passage, repeated in all three—in the "small-sized" (Pha, 'bsdus po,'

27b), in the “large-sized” (Ba, ‘rgyas pa,’ 45a-b), in the “medium-sized” (Ba, ‘hbrin po,’ 44a-b), classifying the four Tantra classes by the four theory-systems (*siddhānta*), which are the Vaibhāṣika, Sautrāntika, Yogācāra, and Mādhyamika, as I translate:

1. According to the theory of the Vaibhāṣikas that external entities (e.g. the four elements) are true and have a wordless nature, one attracts the knowledge being onto the cloth one has arranged in front, and disposes a mantra-garland in his heart, then with bathing and ritual purity, reciting mantras, one takes *siddhi* (i.e. from that deity in front)—so the Kriyā Tantra.
2. According to the theory of the Sautrāntikas that all appearances are cognition and that there are the pair, apprehending and apprehended object, one generates oneself into the ‘symbolic being, attracts the knowledge being in front and disposes the mantra (garland) in his heart and incants it, then takes *siddhi* from the god like a friend—so the Caryā Tantra.
3. According to the theory of the Yogācāras that while external entities are not true, still introspection is true without the pair, apprehending and apprehended object—one generates oneself into the ‘symbolic being’ and draws in the ‘knowledge being’; one recites the mantra and in conclusion dismisses the ‘knowledge being’—so the Yoga Tantra.
4. According to the Mādhyamikas accepting in a conventional sense the pair, apprehending and apprehended object, while completely denying them in the absolute sense—one generates the ‘symbolic being’, draws in the ‘knowledge being’; and omits the ritual of dismissing (the knowledge being)—so the Anuttarayoga Tantra.

Bu-ston mentions that while the foregoing description was set forth by certain Tanjur authorities, such as the tantric Nāgārjuna, and repeated by some Tibetan gurus, his own school finds no supporting information for it. Observe that this correlates the two ‘Hīnayāna’ systems with the first two Tantra classes, and the two ‘Mahāyāna’ systems with the last two Tantra classes. The Gelugpa rejects the correlation, preferring to include the entire Tantrasystem in the Mahāyāna, with the ‘Prajñāpāramitā’ portion of the Mahāyāna as a basis. When Mkhas-grub-rje refers to this fact as the Prāsaṅgika Mādhyamika position underlying all the Tantra, he probably means simply the Mādhyamika emphasis on voidness, especially of all the natures (*dharma*) arising dependently, avoiding the extremes of existence and non-existence.

The correlation of the four theory-systems with the four Tantra classes may well have been a reason for the neglect by the older Tibetan gurus of the first two Tantra classes (the ‘Hīnayāna’ two) as cults to be followed

in their own right, and the emphasis instead on the last two Tantra classes (the 'Mahāyāna' two), since Tibetan Buddhism was prevalently of the Mahāyāna variety. A further circumstance fostering this preference was the fact that the main Tantras of the first two classes were translated in the first period of Tibetan Buddhism, with lineages of these works largely lost during the period before the revival which became known as the Second Diffusion of Buddhism in Tibet. In contrast, most of the third and fourth Tantra classes and their voluminous commentaries were translated in the second period along with continuation of lineages of 'permission' to evoke the deities, and initiations that prepare for study and practice of the individual Tantras. A third reason, taken from Bu-ston's writings and incorporated into Mkhas-grub-rje's first chapter, is that only the Yoga Tantra and the Anuttarayoga Tantra have the traditions of how the Buddha obtained his full enlightenment. For those various reasons it was thought that the Yoga and Anuttarayoga Tantra were alternate ways of becoming a Buddha in this life (the quick path of the Tantra), while all four divisions of the Tantra could be used for evocations of deities for inferior *siddhis*. Thus, among the older Tibetan lamas there was a tendency to downgrade the Kriyā and Caryā Tantras. The restoration of these two 'lower' Tantra divisions to their justified importance was begun in Bu-ston's tantric surveys and editing of the tantric portions of the Kanjur and Tanjur by way of the four Tantra classes. Bu-ston, while himself an authority on the Yoga Tantra (the third class) and the *Kālacakra-tantra* (in the fourth class), has numerous and long citations from the Kriyā Tantra work *Mañjuśrī-mūla-tantra* and from the Caryā Tantra work *Vairocanaḥśambodhi*. The Gelugpa further promoted the importance of these two Tantra classes in Tson-kha-pa's *Shags rim chen mo*. That is why Mkhas-grub-rje has a generous treatment of the Kriyā Tantra and refers to "the steps of the path of becoming a Buddha by way of the Kriyā Tantra."

Another topic that needs introduction is that of initiation (*abhiṣeka*). Bu-ston treats the matter in the 'medium-sized' survey (Ba, going from 21a to 25b), discussing especially remarks of Atiśa in his *Bodhipathapradīpa* and Self-commentary, e.g. Ba, 25a: There are two kinds of 'initiations'—those based on homelife, and those based on the pure life (*brahmacarya*). The ones based on the home are all of them, to the extent stated in the Tantras. The ones based on the pure life omit among them the Secret Initiation and Insight-Knowledge Initiation (see herein Chapter Nine). The question is raised: Why omit those two? Atiśa's answer is that only the pure life is consistent with the Buddha's Dharma, while those two initiations violate the pure life; and he adds that there is no fault in knowing the situation. Bu-ston mentions that some persons

understood from Atiśa's remarks that one could understand the lower and higher Tantras, listen to them and explain them to others, without 'initiation' (*abhiṣeka*); that it suffices to have taken the vow of enlightenment and have entered the Bodhisattva path. Bu-ston takes this as an insult to Atiśa, and a complete misreading of his position. It would mean, for example, that one would recite mantras that were personally chosen, not imparted by the guru during initiation; that this is said to lead to disaster. But Bu-ston did not clarify an important issue, which can be stated this way: The morality of Buddhism requires the stipulations of conduct to be accepted literally. But read literally, the higher initiations appear to violate morality. Did Atiśa allow all initiations to be taken by lay persons, who would read the Tantra in a literal way, while persons in the 'pure life' could take the higher initiations of the Anuttarayoga Tantra, provided the Tantra be read in a non-literal manner according to precepts of the gurus? In this connection, the Gelugpa insists that the fourth Tantra class, the Anuttarayoga, is preeminently inner *samādhi*; and so the references to male and female are understood as combinations of forces within the yogin or yoginī.

Then, what does this teaching of Buddhist Tantra, especially the Anuttarayoga Tantra, have to do with the mysterious force called Kuṇḍalinī on which Pandit Gopi Krishna has written at length? The Buddhist tantric teaching set forth herein (Chapter Nine) in the treatment of the 'Secret Initiation' concerns making the 'winds' enter, dwell, and dissolve in the central channel of the body, in fact the 'subtle body'. This process would presumably arouse forces loosely referred to as 'Kuṇḍalinī' in the Hindu tantric books. The meaning of the Buddhist tantric method is stated at length in my new book *Yoga of the Guhyasamājatantra*. Here may I say only briefly that the method is attended with the dangers made clear in Gopi Krishna's writings as long as the candidate has not first strengthened the subtle body so that it can withstand the unusual forces that are thus aroused.

Finally, what can be said of Mkhas-grub-rje's book as a whole? It seems that in preparation for writing his large commentary on the *Kālacakra-tantra*, he first wrote this survey work on the Tantras and then his commentary on the *Hevajra-tantra*. The survey work reveals his striking ability to seize the main points of a vast literature and present them in orderly fashion. On the other hand, it should be conceded that he has accordingly so abbreviated as to afford scant intimation of the actual involved ritual in its true amplitude. To see this, one must resort to the specialized treatises, for example, as he himself recommends at the conclusion, Tsoṅ-kha-pa's *Shags rim chen mo*.

April, 1978, New York City

ALEX WAYMAN

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INTRODUCTION

The author of the work herein translated is styled in the colophon Mkhas-grub-thams-cad-mkhyen-pa Dge-legs-dpal-bzañ po, from which the "thams-cad-mkhyen-pa" (S. *sarvajña*) is frequently omitted. The chief part of the name is Dge-legs-dpal-bzañ-po, but the honorific Mkhas-grub is ordinarily prefixed. He is often referred to as Mkhas-grub-chos-rje, which can be abbreviated to Mkhas-grub-rje. The title *chos-rje* (S. *dharmasvāmin*) is also honorary. He has also been called Mkhas-grub-smra-baḥi-ñi-ma Dge-legs-dpal-bzañ po. Born in Gtsaṅ-stod of Tibet and living from 1385 to 1438, he first met his great teacher Tsoṅ-kha-pa (1357-1419) in the year 1407 (*me mo phag*), and went on to become the latter's chief disciple in the Buddhist Tantras. Mkhas-grub-rje was the eldest of three brothers, whose father was named Bkra-śis-dpal-bzañ and mother Bu-ḥdren-rgyal-mo. The next younger brother, Ba-so-chos-kyi-rgyal-mtshan, called a *grub-chen* (*mahāsiddha*), attained a lesser eminence; born in 1402 A.D., the year Tsoṅ-kha-pa completed the *Lam-rim-chen-mo*, Ba-so wrote a commentary on the latter work. In the last parts of their lives, they were the 2nd and 6th Abbots of Gal-dan Monastery, which was founded by Tsoṅ-kha-pa. After the death of his teacher who had created a new school, later called the Gelugpa, Mkhas-grub-rje contributed to the success of this institution by his literary talent, employed to clarify and defend Tsoṅ-kha-pa's Tantric reform. Tibetan tradition (probably starting in the 17th century), traced Mkhas-grub-rje's anterior incarnations back to the Sthāvira Śubhūti (considered to be an immediate disciple of Gautama Buddha) and his subsequent ones in the series called the Paṅ-chen Lamas.¹

¹ The material of this paragraph has been compiled from several sources: Giuseppe Tucci, *Tibetan Painted Scrolls* (Rome, 1949), to which the reader may refer for more information; Klon-rdol-bla-ma, Section Ra, 6b-6, ff.; Blo-bzañ-hphrin-las' *Thob yig gsal baḥi me lon*, III, 80b-1, ff., which is referred to later as *Thob yig*; and a Tibetan work on astrology and dates with abbreviated title *Bstan rtsis*, by Blo-bzañ-tshul-khrims-rgya-mtsho, also named Mi-pham-tshaṅs-sras-dgyes-paḥi-rdo-rje.

The author's chief work in the field of the Tantras is his great commentary on the *Kālacakra-tantra*, assigned No. 5463 in *A Catalogue of the Tohoku University Collection of Tibetan works on Buddhism* (Sendai, 1953), devoted to native Tibetan works which are referred to hereafter by "Toh." followed by the number in this catalog. Also popular among Gelugpa Lamas are his *Stoñ-thun chen-mo* (Toh. 5459), on the theory of the Void (*śūnyatā*), and his *Sdom gsum* (Toh. 5488), on the three vows — those of the Prātimokṣa, the Bodhisattva, and the Mantra (or Vajrayāna). Among other works on the Tantras noteworthy is his commentary on the *Hevajra-tantra*, the *Brtag ḥgrel* (Toh. 5483).

His "Fundamentals of the Buddhist Tantras" has the full Tibetan title *Rgyud sde spyiḥi rnam par gźag pa rgyas par brjod* (Toh. 5489) and the abbreviated form *Rgyud sde spyi rnam*. It is neither his chief nor his best-written work. It gives the impression of a semester or summer-session lecture course, ending just as precipitately. However, no other book of comparable size belonging to the Gelugpa school and known to the present translators can serve as well through translation to open up the subject of the Buddhist Tantras to Western readers. This is because it presents the fundamentals along with important bibliography of all four divisions of the Tantras and indicates the non-Tantric Buddhist topics which the disciples were expected to master in preparation for the Tantras; and it presents these fundamentals with a minimum of quotations and other complications. On the other hand, ordinarily it does not define basic terms, and the notes to the translation have had to fill the gap.

We may presume that Mkhas-grub-rje employed the following method for composing the work: He had before him one or more earlier works of this type, possibly those by Bu-ston (1289-1364), the redactor of the Kanjur and Tanjur, who composed three works (Toh. 5167-5169), elucidating with increased detail the four Tantra divisions. Into the outline suggested by such preceding works, the author poured various non-controversial topics and many ideas of his teacher Tsoñ-kha-pa. This was done partly by direct reproduction of passages and partly by paraphrase; and for this purpose he used a number of Tsoñ-kha-pa's works, but especially the latter's *Sñags rim chen mo* (Toh. 5281) as well as his personal instructions gained from being a close disciple. He mentions among native works only a few by Tsoñ-kha-pa. The bulk of references are to canonical Kanjur and Tanjur works, which again we identify with the signal "Toh." and numbers as given in *A Complete Catalogue of the Tibetan Buddhist Canons* (Sendai, 1934).

It will be noted that the Prāsaṅgika-Mādhyamika school is claimed to be the philosophical base of all four Buddhist Tantra divisions. Of particular interest is the work's presentation of the practices of initiation in both external and internal *maṇḍalas* and of the mystical experiences associated therewith. It also shows the theoretical association of these practices and experiences with the traditions about how Gautama attained the Complete Enlightenment. However, the full import of the ideas brought forward in the present work may best be clarified by special comparative studies that are beyond the scope of this introduction.

As to the translation itself, I should have preferred that Professor Lessing provide the details, and he certainly would have, had not destiny intervened by his peaceful passing on the night of December 30, 1961. During one of his return trips to China, probably the one of 1947, he secured two copies of the text in the Labrang edition and the modern translation into Chinese by Fa-tsun. By reason of his assiduous labors on Tibetan ritual texts connected with the iconography and cult of the Lamaist temple in Peking called the Yung-ho-kung, Dr. Lessing was convinced that many obscure literary allusions would be comprehensible once such a work as Mkhas-grub-rje's were translated. When in 1950 as a graduate student I became his research assistant in his Yung-ho-kung project, Dr. Lessing felt that the time had come to attempt the difficult project of translating this book. A heart attack, requiring his hospitalization, provided the initial leisure. In bed he began the draft translation on March 16, 1951, comparing the original Tibetan text with Fa-tsun's translation, and finished it during the rest of the year. As he proceeded, I transcribed the Tibetan text, bit by bit, interspacing with Prof. Lessing's draft. The Labrang edition has many textual problems, since the separating dots between syllables are hardly visible, and a number of places are badly smudged, presumably because the woodblocks were worn at those spots. Later, when the East Asiatic Library, University of California, secured the Lhasa edition of Mkhas-grub-rje's works, the different edition of the text made it possible for me to decipher the bad spots in the Labrang edition, which, however, is generally superior in text readings — as far as this work is concerned — to the Lhasa edition. With our identification in the Tohoku Kanjur-Tanjur catalog of most of the works alluded to by Mkhas-grub-rje, it became possible for me to consult a number of them as well as Tsoṅ-kha-pa's collected works accessible at the East Asiatic Library, and thus derive more information bearing on the points raised in "Fundamentals of the Buddhist Tantras". After

several years, and as this new data began to clear up certain difficult points in the Mkhas-grub text, Prof. Lessing wished me to be a collaborator in the translation, especially since he had little time himself to consult those works, his energies being largely absorbed in the *Mongolian-English Dictionary* which he finally finished in 1960. It is difficult to explain the memorable experience of such collaboration: the elder, encyclopedic in philological knowledge, experienced in and appreciative of scholarship, generous to his students; the younger, eager to learn, with a modest talent at problem solving. It would be some years before I could begin to equal his initial contribution to the translation, a *tour de force* possible through his two decades of work with related materials and a phenomenal memory for words in Oriental languages. Working with his first translation was the way I learned to read the Tibetan language. My attention was also diverted to other projects in those years; and after two years as a Fellow of the Bollingen Foundation, for Tibetan researches, I moved from the Berkeley area in 1960 to embark on University teaching. Before that, we had many opportunities of discussing points and coming to decisions on final translation of passages. On some passages we had explanations from the Mongolian Lama Dilowa Gegen Hutukhtu; but, by reason of his vows — which Mkhas-grub's text will clarify — he was not communicative on many aspects of the Tantras. If Dr. Lessing had had the time, he would undoubtedly have added notes from his files. But eventually I was responsible for all the notes and adopted a principle of letting the tantrics speak for themselves.

The late Dr. Lessing and I believe that our way of translating is faithful to the original Tibetan. Some recent translations from this language contain modern psychological terms and give the unsuspecting reader the impression that the original Tibetan words carry such meanings. We have no objection to interpretations of these doctrines in modern terminology — indeed, this is useful — but feel such interpretations should be relegated to footnotes or to separate essays or books.

A word about the format: it was the suggestion by Prof. J. W. de Jong now at Canberra, to reproduce the Tibetan text in transcription opposite the English translation. There is little doubt of the convenience and scholarly advantage of this arrangement, which does, however, create publishing problems, completely solved by Mouton & Co., with some publishing aid from the American Council of Learned Societies. The indexes are based on the devoted labor of my wife Hideko.

MKHAS GRUB RJE'S
"FUNDAMENTALS OF THE BUDDHIST TANTRAS"
(Rgyud sde spyi'i rnam par gźag pa rgyas par brjod)

Namo gurubhyaḥ /

/ rab yañs mkhyen paḥi spyan ldan pas /

/ rab ḥbyams śes byaḥi gnas kun gzigs /

/ rab mañ legs bśad chu gter can /

/ rab mchog bla maḥi žabs la ḥdud //

/ de yi legs bśad ga-ñgāḥi rgyun /

/ ḥdul byaḥi gliñ du babs pa las /

/ bdag blo skra yi rtse mo yis /

/ blañs paḥi chu thigs brjed gsor bri //

/ de la theg pa goñ ḥog gi lugs tha dad paḥi rnam par gżag pa rnam las /
ston pa bcom ldan ḥdas mñon par rdzogs par sañs rgyas tshul gyi rnam
par gżag pa la /

/ ñan thos sde gñis kyī lugs la rañ reḥi ston pa ḥdi sñon de bżin gśegs
pa śākya thub pa chen poḥi druñ du byañ chub tu sems bskyed de /
tshogs kyī lam la žugs śiñ bskal ba grañs med gsum du tshogs gsog paḥi
mgo brtsams so /

/ de nas de bżin gśegs pa rin chen gtsug tor can ḥjig rten du byon paḥi
bar gyis grañs med dañ po rdzogs so / de nas de bżin gśegs pa mar me

¹ The two divisions are the Vaibhāṣika and the Sautrāntika, named by Mkhas grub later in the section. The former are the followers who stress commentarial tradition; the latter are the followers who stress the *sūtra* contents.

² As pointed out by Obermiller (Bu-ston, I, note 922), "This Buddha Śākyamuni is of course not the Buddha of our age, but an extinct Buddha of former times to whom the Teacher addressed his first Initial Vow." For more information and references, see Lamotte, *Le Traité*, I, 247-9.

³ The path of equipment (*sambhāra-mārga*) is generally explained as gathering the equipment of merit (*puṇya*) and of knowledge (*jñāna*). It is the first of five paths mentioned in this section. The second through fifth are path of training (*prayoga-mārga*), path of vision (*darśana-mārga*), path of intense contemplation (*bhāvanā-mārga*), and path beyond training (*aśaikṣa-mārga*). In the Prajñā-pāramitā literature the Śrāvakas (disciples), Pratyekabuddhas (solitarily enlightened beings), and Bodhi-sattvas (beings intent on enlightenment) each have their five paths (as named above).

CHAPTER ONE

Homage to the guides!

I bow to the feet of the most excellent guide (*guru*),
Who, possessed of the eye of vastest knowledge,
Envisions all states of the far reaching knowable,
Who holds the ocean of the copious well expressed teachings.
His Ganges River of well expressed teachings
Has poured down upon the land of candidates;
With the tip of the hair which is my intellect,
I shall pick up water drops and write to cure forgetfulness.

I. HOW THE TEACHER BHAGAVAT BECAME ABHISAMBUDDHA

Among the fundamentals of the different schools of the upper and lower vehicles (*mahāyāna* and *hīnayāna*) are the fundamentals of the method by which the Teacher Bhagavat became a Manifest Complete Buddha (*Abhisambuddha*).

A. POSITION OF THE ŚRĀVAKAS

According to the schools of both divisions of the Śrāvakas,¹ our Teacher produced the Thought of Enlightenment (*bodhicittotpādika*) in the presence of the great former Tathāgata Śākyamuni,² and at that time entered the path of equipment,³ thus starting to collect the equipment (*sambhāra*) of three incalculable aeons (*asaṃkhyeya-kalpa*).

Then, when the Tathāgata Ratnaśikhin appeared in the world, he had

All these paths are discussed by E. Obermiller, "The Doctrine of Prajñā-pāramitā as exposed in the Abhisamayālaṃkāra of Maitreya", *Acta Orientalia*, XI (1932), pp. 14, f.

mdzad hjig rten du byon paḥi bar gyis gñis pa rdzogs so / de nas de
bžin gśegs pa rnam par gzigs hjig rten du byon paḥi bar gyis gsum pa
rdzogs so /

/ de nas rgyal po zas gtsaṅ gi sras rgyal bu don grub tu ḥkhruṅs paḥi
bar bskal pa brgyar mtshan bzaṅ po sum cu rtsa gñis daṅ / dpe byad
brgyad cuḥi rgyur tshogs bsags par ḥdod de /

/ rnam gzigs mar me rin chen gtsug /

/ graṅs med gsum gyi tha mar byuṅ /

/ daṅ po śākya thub pa yin / źes so /

/ de la graṅs med gsum du tshogs bsags pa daṅ / srod la bdud btul baḥi
bar ni byaṅ sems so skye tshogs lam pa mtshan ṅid par ḥdod do /

/ dguṅ lo sum cu rtsa lña pa la / dpyid zla tha chuṅ skar ma sa gaḥi
ña baḥi tshe bco lñaḥi srod la bdud btul / guṅ la mñam par bžag paḥi
tshe / sbyor lam mthoṅ lam sgom lam rnam mñon du byas / tho raṅs
skya reṅs daṅ po ḥchar ba tsam na / mi slob lam mñon du byas te mñon
par rdzogs par saṅs rgyas so /

/ de nas žag bži bcu že dgu ḥdas nas Wā-ra-ṇa-sir chos kyi ḥkhor lo
bskor ro / de ni bden pa bžiḥi chos kyi ḥkhor lo yin la / chos ḥkhor de
las gžan bskor bar mi ḥdod de / theg pa chen po bkar mi ḥdod do /

/ de nas dguṅ lo brgyad cu pa la mya ṇan las ḥdas te mar me ži ba
bžin du rig pa rgyun chad du soṅ bar ḥdod do /

/ lam gyi skabs su sa bcuḥi rnam gžag mi ḥdod / ḥbras buḥi skabs su
loṅs spyod rdzogs paḥi sku mi ḥdod / chos kyi sku daṅ gzugs sku gñis
las / mchog gi sprul skuḥi tha sñad kyaṅ mi ḥdod do /

* The 32 characteristics and 80 minor marks are listed in many Buddhist works, with varying entries. The most important of the characteristics are the *uṣṇīṣa* on the crown of the head and the *ūrṇa-kośa* in the center of the forehead.

⁵ V. V. Gokhale, "The Text of the Abhidharmakośakārikā of Vasubandhu", *JBRAS*, Vol. 22 (1946), p. 89:

..... asaṃkhyeyatrayā 'ntajāḥ /

vipaśyī dīpakṛd ratnaśikhī śākyamuniḥ purā // IV, 110 //.

Cf. de la Vallée Poussin, *L'Abhidharmakośa de Vasubandhu*, 4^e chapitre, 227-8.

⁶ Since dusk begins the first watch of night, the Māra he subdued at dusk is the "son-of-the-gods Māra" (*devaputra-māra*): de la Vallée Poussin, *L'Abhidharmakośa de Vasubandhu*, 1^o et 2^o chapitres, p. 124. In certain Buddhist Tantras, the Māras, four in number, are identified with Hindu deities. Thus Snellgrove (Vol. I, p. 80, n.) cites a commentary on the *Hevajra-tantra*: "The four Māras are: 'Skandhamāra who takes the form of Brahmā, Kleśamāra who takes the form of a yakṣa, Mrtyumāra who takes the form of Yama and Devaputramāra who takes the form of Indra'." For native Tibetan demonic personifications of the Māras (Tibetan: *bdud*), cf. Nebesky-Wojkowitz, *Oracles...*, p. 276. His Tibetan names may be identified with the Sanskrit ones above, as follows: lha'i bdud = devaputramāra; nyon mongs pa'i bdud = kleśamāra; phung po'i bdud = skandhamāra; 'chi bdag gi bdud = mrtyumāra.

⁷ That is to say, the fifteenth day of the increasing phases (*śukla-pakṣa*) of the month

completed the first incalculable aeon. When the Tathāgata Dīpaṃkara appeared in the world, he had completed the second. When the Tathāgata Vipāśyin appeared in the world, he had completed the third.

Then, it is maintained, for one hundred aeons (*kalpa*) he collected the equipment that was the cause of his thirty-two characteristics (*lakṣaṇa*) and eighty minor marks (*anuvyañjana*)⁴ and finally was born as Prince Siddhārtha, son of King Śuddhodana.

Vipāśyin, Dīpaṃkara, and Ratnaśikhin

[Each] appeared at the end of [one of]

the three incalculable aeons;

The first [Tathāgata he honored] was Śākyamuni.⁵

It is maintained that between the time when he had finished collecting equipment for three incalculable aeons and the time of subduing Māra at dusk,⁶ he was characterized as a traveller with the equipment of a Bodhisattva who is an ordinary person (*pṛthag-jana*).

At the age of thirty-five, in the dusk of the fifteenth day of Vaiśākha,⁷ when the moon was full, he subdued Māra. Midnight was the time of equipoise (*samāpatti*), and he [then] made manifest the path of training, the path of vision, and the path of intense contemplation. At the very first appearance of dawn, he made manifest the path beyond training and became manifestly completely enlightened (*abhisambuddha*).

Then, after forty-nine days, he set in motion the Wheel of the Law at Vārāṇasī (the modern Benares). That is the Wheel of the Law of the Four (Noble) Truths. They do not maintain that he set in motion any other Wheel of the Law. Nor do they maintain the promulgation of the Great Vehicle (*mahāyāna*).

Then, they maintain, when he entered Nirvāṇa at the age of eighty, his knowledge (*vidyā*) was cut off, just as a lamp is extinguished.

They do not maintain the fundamental of ten stages (*daśa-bhūmi*)⁸ in the phase of the path. Nor do they maintain the body of complete enjoyment (*sambhoga-kāya*) in the phase of the fruit [of the path]. Nor,

Vaiśākha: the *śukla-pakṣa* may have constituted the second half of the lunar month; the *kṛṣṇa-pakṣa*, or decreasing phases, the first half.

⁴ For the ten stages, see Dayal, *The Bodhisattva Doctrine*, Chap. VI. The list of the *Daśabhūmika-sūtra* (ed. by J. Rahder) is as follows: (1) The Joyful (*pramuditā*), (2) The Pure (*vimalā*), (3) The Luminous (*prabhākari*), (4) The Radiant (*arcīṣmatī*), (5) The Hard to Conquer (*sudurjayā*), (6) The Turned-Towards (*abhimukhī*), (7) The Far-Reaching (*dūraṅgamā*), (8) The Immovable (*acalā*), (9) The Good Mind (*sādhumatī*), (10) The Doctrine-Cloud (*dharmameghā*). As will be shown soon by Mkhas grub's discussion of the Pāramitā school, a basic division of these stages is into the first seven and the last three. While on the last three, the Bodhisattva is sometimes called "non-regressing" (*avaivartika*).

/ bye brag smra bas rgyal bu don grub kyi lus de so skyehi lus yin
pas / las ñon gyis hphañs pañi sdug bsñal gyi bden pa yin la / sañs rgyas
pañi tshe yañ lus deñi rgyun ma brjes par sdug bsñal gyi bden pa yin
pas / gzugs sku sañs rgyas ma yin par ñdod do / mdo sde pas de bñin
gśegs pañi sku la ñan sems kyis khrag phyuñ bañi mtshams med ni
srid par hgyur ba sogs kyis dgag pa byed gsuñ ño /

/ theg pa chen po la pha rol tu phyin pa dañ / gsañ sñags gñis las /
/ pha rol tu phyin pañi lugs ni / tshogs sbyor gyi riñ la grañs med dañ
po rdzogs / sa dañ po nas bdun pañi bar gyis gñis pa rdzogs / sa brgyad
pa dgu ba bcu pa gsum gyi riñ la grañs med gsum pa rdzogs te /

/ srid pa tha ma pañi tshe ñog min stug po bkod par phyogs bcuñi
sañs rgyas thams cad kyis ñod zer chen poñi dbañ bskur nas /

/ sa bcu pa rdzogs mtshams kyi ye śes de la rgyun mthañi ye śes źes
kyañ bya / rdo rje lta buñi tiñ ñe ñdzin źes kyañ bya ste / de rgyud la
skyes pañi skad cig gñis pa la chos kyi sku dañ loñs spyod rdzogs pañi
sku gñis brñes te mñon par rdzogs par sañs rgyas so /

/ loñs spyod rdzogs pañi sku de ni gnas ñes pa ñog min kho na las
gźan du gśegs mi srid / chos ñes pa theg pa chen poñi chos kho na las
theg dman gyi chos gsuñs pa mi srid / rnam pa ñes pa mtshan dpes
brgyan pañi skuñi rnam pa las gźan du hgyur ba mi srid / ñkhor ñes pa
sa bcuñi byañ sems las so skye sogs kyi ñkhor mi srid / dus ñes pa ñkhor

furthermore, do they maintain the designation "best apparitional body" (**parama-nirmāṇa-kāya*) for either the Dharma-kāya or the formal body (*rūpa-kāya*).

The Vaibhāṣika maintains that because Prince Siddhārtha's body is the body of an ordinary person, it is the truth of suffering (*duḥkha-satya*) cast by means of action (*karma*) and corruption (*kleśa*); and that even at the time of his becoming a Buddha, the truth of suffering was unaltered in the continuum of that body. For this reason, it maintains that the formal body is not the Buddha. The Sautrāntika say that [argument] is refuted by the fact that [in such a case] there is no immediate retribution (*ānantarya*) for making the Tathāgata's body bleed with an evil intention.

B. POSITION OF THE MAHĀYĀNA

In the Mahāyāna, there are the Pāramitā [school] and the Mantra [school].

1. TEACHING OF THE PĀRAMITĀ SCHOOL

He completed the first incalculable aeon while on the path of equipment and the path of training. He completed the second one between the first and seventh stages. He completed the third incalculable aeon while on the three stages, the eighth, ninth, and tenth.

At the time of the last existence (*cārama-bhavika*), the Buddhas of all the ten directions in the Akaniṣṭha heaven [called] Ghanavyūha ('a dense array') conferred on him the initiation (*abhiṣeka*) of great light.

The final knowledge at the completion of the tenth stage is called "knowledge at end of stream" (*rgyun mthaḥi ye śes*) as well as "adamantine *samādhi*" (*vajropama-samādhi*). When the second instant (*kṣaṇa*) [of realization] arose in his stream of consciousness (*saṃtāna*), he obtained both the Dharma-kāya and the Saṃbhoga-kāya, thus being a Manifest Complete Buddha.

The Saṃbhoga-kāya has five certainties:

a. *Certainty of place*. It does not proceed to any place outside the Akaniṣṭha heaven.

b. *Certainty of doctrine*. It proclaims only the Mahāyāna doctrine (*dharma*), not the Hīnayāna doctrine.

c. *Certainty of form*. It does not appear in any shape other than that of a body adorned with the (32) characteristics and (80) minor marks.

d. *Certainty of retinue*. Its retinue includes only Bodhisattvas of the tenth stage, not ordinary persons and the like.

ba ma stoṅs kyi bar du mya ṇān las bzla tshul mi ston pa ste / ṇes pa
lña ldan no /

/ ḥog min de gaṇ na yod ce na / lhaḥi gnas rnams kyi mthar thug pa
ni gtsaṇ maḥi gnas kyi ḥog min te / deḥi goṇ na ḥog min stug po bkod
pa ṇes bya baḥi saṅs rgyas kyi ṇiṇ de yod de / mdo las /

/ gtsaṇ maḥi gnas dag spaṅs pa na /

/ ḥog min gnas ni ṇams dgaḥ ba /

/ yaṇ dag rdzogs saṅs der saṅs rgyas /

/ sprul pa po gcig ḥdir ḥtshaṇ rgya / ṇes so /

/ loṅs spyod rdzogs paḥi sku de ḥog min du bṅugs nas / sprul paḥi skus
miḥi yul du mdzad pa bcu gṇis kyi tshul ston te /

/ de la rgyal ba śākya thub paḥi saṅs rgyas kyi ṇiṇ mi mjed kyi ḥjig
rten gyi khams ḥdi la gliṇ bṅi paḥi ḥjig rten gyi khams bye ba phrag
brgya yod paḥi ḥdzam buḥi gliṇ bye ba phrag brgyar / rgyal ba śākya
thub paḥi mdzad pa bcu gṇis kyi tshul bye ba phrag brgya cig car du
ston no / de yaṇ dgaḥ ldan gyi gnas nas ḥpho ba bye ba phrag brgya
cig car du ston te / de bṅin du yab rgyal po zas gtsaṇ ma bye ba phrag
brgya daṇ / yum sgyu ma lha mdzes bye ba phrag brgyaḥi sras rgyal bu
don grub sku bltams paḥi tshul bye ba phrag brgya dus cig car du ston
no / de bṅin du gṅon nu rol rtsed mdzad pa daṇ / btsun moḥi ḥkhor gyis
rol pa daṇ / ṇes par ḥbyuṇ ba daṇ / dkaḥ ba spyod pa daṇ / byaṇ chub
kyi ṇiṇ druṇ du gṇegs pa daṇ / bdud ḥdul ba daṇ / mṇon par rdzogs par
saṅs rgyas pa daṇ / chos kyi ḥkhor lo bskor ba daṇ / mya ṇān las ḥdas
paḥi tshul bye ba phrag brgya cig car du ston te /

/ ṇiṇ ḥdir mya ṇān las ḥdas paḥi tshul bye ba phrag brgya ston pa
daṇ / ṇiṇ gṅan du / la lar sku bltams pa daṇ / la lar ḥtshaṇ rgya ba daṇ /
la lar ḥkhor lo bskor ba la sogs paḥi tshul bye ba phrag brgya cig car
du ston te / de bṅin du ḥkhor ba ma stoṅs kyi bar du ston no /

* This verse has not been traced. Similar verses occur in the *Laṅkāvatāra-sūtra* and the *Ghanavyūha-sūtra*; and a similar verse is quoted in the *Kosalāṅkāra* (Toh. 2503), Vol. Yi, 8b-2. For example, *Laṅkāvatāra*, Saḡāthākam, verse 774: / kāmādhātāu tathārūpye na vai buddho vibudhyate / rūpadhātāv akaniṣṭheṣu vitarāgeṣu budhyate // "Neither in the realm of desire nor in the formless realm does a Buddha become a full Buddha; but in the passionless Akaniṣṭha of the realm of form he becomes awakened." Also, *ibid.*, Saḡāthākam, verse 39B: / tatra budhyanti sambuddhā nirmītās tv iha budhyante / "The complete Buddhas awaken there, and their apparitions are awakened here."

¹⁰ Mkhas grub discusses, in his *Sdom pa gsum*, Peking ed., f. 2b-2, f., these multiple apparitions of the twelve acts in 100 myriads of world-systems. He points out that King Śuddhodana and so forth are all apparitions, and that the *Pradīpodyotana* quotes the *Mahāyoga-tantra*: "As follows: Mañjuśrī became the great King Śuddhodana; Lokeśvara (i.e. Avalokiteśvara) became the Mahādevī Māyā; Śrīdevī, Yaśodharā; Vajrasattva, Rahula; Sarvanivaraṇaviṣkambhin, Śāriputra; Samantabhadra, the

e. *Certainty of time.* As long as the cycle of life (*saṃsāra*) is not depleted [of suffering beings], it does not demonstrate the method of passing over into Nirvāṇa.

Where is that Akaniṣṭha heaven located? The last outpost of abodes of the gods is the Akaniṣṭha heaven, an abode of the pure gods (*śuddhāvāṣāḥ*). Beyond it is the Akaniṣṭha heaven that is the Buddha field called Ghanavyūha. The *sūtra* says:⁹

Rejecting the pure abodes, he is rightly and completely
awakened in the ecstatic abode of Akaniṣṭha;

And, being a full Buddha there, his single apparition
(*nirmita*) becomes a Buddha here.

The Saṃbhoga-kāya takes residence in Akaniṣṭha, and the Nirmāṇa-kāya demonstrates the method of the twelve acts in the world of men.

In the Buddha field (*buddhakṣetra*) of Śākyamuni, which is the world-systems of tribulation (*sahā-loka-dhātu*), there are 100 myriads of world-systems of four continents, hence 100 myriads of Indian continent (*jambudvīpa*), in which the method of the twelve acts of the victor Śākyamuni is simultaneously demonstrated 100 myriads of times. Thus, the descent from the place of Tuṣita is demonstrated 100 myriads of times simultaneously. Likewise, there are 100 myriads of father King Śuddhodana and 100 myriads of beautiful mother Queen Māyā, and the method of rebirth of their son Prince Siddhārtha is demonstrated simultaneously 100 myriads of times. Likewise the ways of making sport as a youth, enjoyment of the harem women, departure from home, arduous discipline, passage to the vicinity of the tree of illumination, subduing of Māra, the state of being Manifestly Completely Enlightened, setting in motion of the Wheel of the Law, and the passing into Nirvāṇa, are simultaneously demonstrated 100 myriads of times.¹⁰

In this field the method of passing into Nirvāṇa is demonstrated 100 myriads of times; and in other fields, somewhere there is rebirth, somewhere the attaining of Buddhahood, somewhere the setting in motion

sthavira Ānanda; Devendra Śatakratu (i.e. Indra), the *sthavira* Devadatta; Mahāvairocana became Samyakṣambuddha Śrī-jina Śākyamuni" (... rnal hbyor chen poḥi rgyud sgron gsal du draṅs pa las / ḥdi lta ste / ḥjam dpal ni / rgyal po chen po zas gtsaṅ mar gyur to / ḥjig rten dbaṅ phyug ni / lha mo / chen mo sgyu hphrul du gyur to / dpal lha mo ni / grags ḥdzin no / rdo rje sems dpaḥ ni / sgra gcan zin to / sgrib pa thams cad sel ba ni / śa-riḥi-buḥ / kun tu bzaṅ po ni / gnas brtan kun dgaḥ bor gyur to / lhaḥi dbaṅ po brgya byin ni / gnas brtan lha sbyin no / rnam par snaḥ mdzad chen po ni / yaṅ dag par rdzogs paḥi saṅs rgyas dpal rgyal ba śā-kya thub par gyur to / 'zes gsuṅs so).

/ de skad du yañ theg pa chen po rgyud bla ma las /
 / thugs rje chen pos ḥjig rten mkhyen /
 / ḥjig rten kun la gzigs nas ni /
 / chos kyi sku las ma gYos par /
 / sprul paḥi rañ bžin sna tshogs kyi /
 / skye ba mñon par skye ba dañ /
 / dgaḥ ldan nas ni ḥpho ba dañ /
 / lhums su ḥjug dañ bltams pa dañ /
 / bzo yi gnas la mkhas pa dañ /
 / btsun moḥi ḥkhor dgyes rol pa dañ /
 / ñes ḥbyuñ dkaḥ ba spyod pa dañ /
 / byañ chub sñiñ por gśegs pa dañ /
 / bdud sde ḥjoms dañ rdzogs par ni /
 / byañ chub chos kyi ḥkhor lo dañ /
 / mya ñan ḥdas par gśegs mdzad rnam /
 / yoñs su ma dag žiñ rnam su /
 / srid pa ji srid gnas par ston / žes so /
 / gsañ sñags kyi lugs la / bya spyod gñis la pha rol tu phyin paḥi lugs
 kyi ḥtshañ rgya tshul las logs pa med pas /
 / yo ga dañ bla med kyi lugs gñis las / dañ po ni rtsa rgyud de ñid
 bsdus pa dañ / bśad rgyud rdo rje rtse mo gñis las gsuñs šiñ / de dag gi
 dgoñs pa ḥgrel baḥi slob dpon śākya bśes gñen dañ / sañs rgyas gsañ
 ba dañ / kun dgaḥ sñiñ po gsum la yo ga la mkhas paḥi mi gsum žes
 ḥphags yul du grags so /

¹¹ The *Mahāyānottaratantra* has been edited by E. H. Johnston under the title *Ratnagotravibhāga Mahāyānottaratantraśāstra* (appendix to *JBRs*, Patna, 1950). The passage is in Chapter II:

mahākaruṇayā kṛtsnaṃ lokam ālokya lokavit /
 dharmakāyād aviraṇaṃ nirmāṇaiś citrarūpibhiḥ // 53 //
 jātakāny upapattiṃ ca tuṣiteṣu cyutiṃ tataḥ /
 garbhā[va]kramaṇaṃ janma śilpasthānāni kauśalam // 54 //
 antaḥpuratikriḍāṃ naiṣkramaṇaṃ duḥkhacārikām /
 bodhimaṇḍopasaṃkrāntiṃ mārasainyapramardanam // 55 //
 saṃbodhiṃ dharmacakraṃ ca nirvāṇādhigamakriyām
 kṣetṛeṣv aparīśuddheṣu darśayatya bhavasthiteḥ // 56 //.

¹² By Mantra school, Mkhas grub means all four Tantra divisions—Kriyā Tantra, Caryā Tantra, Yoga Tantra, and Anuttara-yoga Tantra. Therefore, at the outset of this section he briefly alludes to the first two Tantra divisions.

¹³ The *Tattvasaṃgraha* has the full title *Sarvatathāgatatatvasaṃgrahanāma-mahāyānasūtra*. It was translated into Tibetan by the Indian Śraddhākaravarma and the Tibetan Rin chen bzañ po (10th to 11th cent.). Śākyamitra, who wrote the commentary *Kosalālamkāra* (Toh. 2503), and Ānandagarbha, who wrote the commentary *Tattvāloka* (Toh. 2510), may be tentatively placed in the 10th cent., A.D., just prior

of the Wheel, and so on, the methods being demonstrated simultaneously 100 myriads of times. And they are demonstrated as long as the cycle of life is not depleted [of suffering beings].

Furthermore, along the same lines, it is said in the *Mahāyānottaratantra* (Toh. 4024):¹¹

The Knower of the World with great compassion

Surveys the whole world;

And without stirring from his Dharma-kāya,

With his Nirmāṇa, by means of diverse forms,

Displays in the unclean fields,

For the duration of the world's existence,

Origination in illustrious lives:

(1) The descent from Tuṣita; (2) Entrance into the womb;

(3) Rebirth; (4) Skill in worldly arts;

(5) Enjoyment of the harem women; (6) Departure from home;

(7) Arduous discipline; (8) Passage to the precincts of Illumination;

(9) Defeat of the Māra host; (10) Complete Illumination;

(11) The Wheel of the Law; (12) Departure into Nirvāṇa.

2. TEACHING OF THE MANTRA SCHOOL¹²

There is no discrepancy between the teaching of both the Kriyā and Caryā [Tantras] and that of the Pāramitā school concerning the method of becoming a Buddha.

a. Teaching of the Yoga school

In the schools of the Yoga and Anuttara [Tantras], the former sets it forth in two works, the fundamental tantra *Tattvasaṃgraha* (Toh. 479), and the explanatory tantra *Vajrasekhara* (Toh. 480). They have primary commentaries by three men who are famed in India as being learned in Yoga, namely, Śākyamitra, Buddhaguhya, and Ānandagarbha.¹³

to the translation of their works into Tibetan (in the second period of translation of Buddhist texts). Buddhaguhya belongs to the middle eighth century, A. D. This is shown by his letter (Toh. 4194) dispatched to the Tibetan King Khri sroṅ ldeḥ btsan, whose reign began 755 A.D. Buddhaguhya was a contemporary of Padmasāmbhava and Śāntarakṣita, and furthermore worked together with the Tibetan translators. His fundamental commentary on the *Tattvasaṃgraha* is the *Tantrārthavatāra* (Toh. 2501). This is relatively brief and is greatly expanded in the *Vyākhyāna* (Toh. 2502) by Padmavajra, who may well have been a personal disciple of Buddhaguhya.

/ slob dpon dañ po gñis kyi lugs la / rañ reñi ston pa bcom ldan ḥdas ḥdi rgyal po zas gtsañ gi sras su ḥkhruñs nas / chu bo ni-ra-ñdza-nañi ḥgram du dkaḥ ba spyod pañi bar / sa bcu pañi byañ chub sems dpaḥ mtshan ñid par ḥdod la /

/ der lo drug tu dkaḥ ba spyod pa na / bsam gtan bñi pa chen poñi chen po źes kyañ bya / bsam gtan bñi pañi rab mthaḥ źes kyañ bya / mi gYo bañi tiñ ñe ḥdzin źes kyañ bya / mkhaḥ khyab kyi tiñ ñe ḥdzin źes kyañ bya ba la sñoms par źugs so /

/ deñi tshe phyogs bcuñi sañs rgyas thams cad ḥdus nas / se gol gyi sgras tiñ ñe ḥdzin de las bslañs te / khyod kyi tiñ ñe ḥdzin ḥdi tсам gyis mñon par rdzogs par ḥtshañ rgya bar mi nus so / źes gsuñs pa la / ḥog min tu khrid de / de yañ rnam smin gyi lus de chu bo ni-ra-ñdza-nañi ḥgram de ñid du bñad nas / byañ chub sems dpaḥ don thams cad grub pañi yid kyi lus de ḥog min du byon pa la /

/ phyogs bcuñi sañs rgyas thams cad kyi gos kyi dbañ ste / cod pan gyi dbañ bskur nas deñi rjes la / mñon par byañ chub pa lña rim can du sgom du bcug ste / mñon byañ lña rdzogs pañi mthar / loñs spyod rdzogs pañi sku rnam par snañ mdzad chen por mñon par rdzogs par sañs rgyas so /

/ sañs rgyas nas cho ḥphrul rnam pa bñi mdzad de / ri rab kyi rtse mor byon nas yo-gañi rgyud rnams gsuñs / de nas mi yul du byon nas chu bo ni-ra-ñdza-nañi ḥgram du rnam smin gyi lus de la slar źugs te bñeñs nas / bdud ḥdul ba dañ / mñon par rdzogs par sañs rgyas pa la sogs pañi tshul rnams bstan par bñed do /

/ slob dpon kun dgaḥ sñiñ poñi lugs la / bskal pa grañs med gsum du tshogs bsags pañi mthar sa bcuñi byañ chub sems dpaḥ srid pa tha ma par gyur pañi tshe ḥog min du mkhaḥ khyab kyi tiñ ñe ḥdzin la sñoms par źugs so /

/ deñi tshe phyogs bcuñi sañs rgyas thams cad ḥdus nas se gol gyi sgras tiñ ñe ḥdzin de las bslañs nas / khyod ñid tiñ ñe ḥdzin ḥdi tсам gyis mñon par rdzogs par ḥtshañ rgya bar mi nus so / źes gsuñs pa la / ḥo na ji ltar bgyi / źes gsol pas / phyogs bcuñi sañs rgyas thams cad

¹⁴ *Thob yig* II, 63b-6, when presenting the same story, uses instead the expression *ye źes kyi lus*, which equals Sanskrit *jñāna-kāya*, or *jñānamaya-kāya* (the knowledge body). This fact suggests that the Anuttara-yoga Tantra replaced the non-tantric concept of the "mental body" with a tantric concept, not necessarily equivalent, of the "knowledge body".

¹⁵ *Thob yig* II, 64b-1, 2: "He performed the four kinds of marvel (*prātihārya*, *cho ḥphrul*) of Blessing (*adhiṣṭhāna* *byin gyis brlabs), Initiation (*abhiṣeka*, *dbañ bskur ba*), Wondrous Act (*karma* [honorific], *ḥphrin las*), and Profound Concentration (*samādhi*, *tiñ ñe ḥdzin*)."

(1) POSITION OF THE ŚĀKYAMITRA AND BUDDHAGUHYA

The school of the first two maintains that our teacher the Bhagavat had the characteristics of a Bodhisattva of the tenth stage from the time he was born as a son to King Śuddhodana until the time of practising austerities at the bank of the Nairāñjanā River.

After spending six years there in practising austerities, he was equi-poised in what is called "the great [part] of the great Fourth Meditation" (*dhyāna*), the "unstirring *samādhi*" (*āniñjyo-nāma-samādhi*), and the "Space-filling *samādhi*" (*āsparaṇaka-samādhi*).

At that time, the Buddhas of all the ten directions assembled, aroused him from that *samādhi* by snapping their fingers, and said to him, "You cannot become a Manifest Complete Buddha by this *samādhi* alone." "Then how shall I proceed", he implored them. They guided him to the Akaniṣṭha heaven. Moreover, while his maturation body (*vipāka-kāya*) stayed on the bank of the same Nairāñjanā River, the mental body (*manomaya-kāya*)¹⁴ of the Bodhisattva Sarvārthasiddha proceeded to the Akaniṣṭha heaven.

After the Buddhas of the ten directions had given him garment initiation (*vastra-abhiṣeka*) and diadem initiation (*mukūṭa-abhiṣeka*), they bade him enter the intense contemplation in sequence of the five Abhisambodhi [*infra*]. After completing the five Abhisambodhi, he became a Manifest Complete Buddha as Mahāvairocana, the Saṃbhoga-kāya.

Having become a Buddha, he performed the four kinds of marvel (*prātihārya*).¹⁵ He proceeded to the summit of Mt. Sumeru and pronounced the Yoga Tantras. Thereupon, he proceeded to the world of men and re-entered his maturation body on the bank of the Nairāñjanā. Then he arose, defeated Māra, and taught the methods of Manifest Complete Buddhahood, and so forth, So they claim.

(2) POSITION OF ĀNANDAGARBHA

After collecting the equipment for three incalculable aeons, at the time when he was a Bodhisattva of the tenth stage in his last life, he became equi-poised in the Akaniṣṭha heaven in the "Space-filling *samādhi*".

At that time, the Buddhas of all the ten direction assembled, aroused him from that *samādhi* by snapping their fingers, and said to him, "You cannot become a Manifest Complete Buddha by this *samādhi* alone." "Then how shall I do it?" he implored them. All the Buddhas of the ten directions conferred upon him the initiation of the diadem and bade

kyis cod pan gyi dbaṅ bskur nas / deḥi rjes la mñon byaṅ lña rim can
du sgom du bcug ste / de rdzogs paḥi mthar loṅs spyod rdzogs paḥi sku
rnam par snaṅ mdzad chen por saṅs rgyas so /

/ saṅs rgyas nas cho ḥphrul rnam pa bži mdzad de / ri rab kyī rtse
mor byon nas yo-gaḥi rgyud gsuṅs / de nas mi yul du rgyal po zas gtsaṅ
maḥi sras su ḥkhruṅs te mdzad pa bcu gñis kyī tshul bstan par ḥdod do /

/ mñon byaṅ lña la sñon byuṅ ston paḥi rnam ḥphrul gyi dbaṅ du byas
paḥi mñon byaṅ lña daṅ / rjes ḥjug gdul byaḥi ṅams len gyi dbaṅ du
byas paḥi mñon byaṅ lñaḥo /

/ de yaṅ phyogs bcuḥi saṅs rgyas thams cad kyis byaṅ chub sems dpaḥ
don thams cad grub pa la cod pan gyi dbaṅ bskur baḥi rjes la / tsi-tta-
pra-ti-be-dham kā-ro-mi / zes paḥi sṅags kyī don sgom du bcug ste / des
kyāṅ bsgoms pas mñam gzag tu raṅ gi sems kyī chos ṅid stoṅ pa ṅid
bcu drug raṅ bzin rnam dag mñon sum du rtogs śiṅ / de las laṅs paḥi
rjes thob tu raṅ gi sems kyī chos ṅid raṅ bzin rnam dag de raṅ gi sñiṅ
gar zla baḥi dkyil ḥkhor gyi rnam par mñon sum du mthoṅ ṅo / des ni
me loṅ lta buḥi ye śes mi bskyod paḥi ṅo bo brñes śiṅ / mñon byaṅ
ḥdiḥi miṅ ni so sor rtog pa las mñon par byaṅ chub pa zes byaḥo /

/ de rjes ḥjug gdul byaḥi ṅams len gyi rim pa la sbyar na / tsi-tta-pra-
ti-be-dham kā-ro-mi / zes brjod nas raṅ gi sems kyī chos ṅid stoṅ pa
ṅid bcu drug raṅ bzin rnam dag mtshon paḥi ā-li bcu drug yoṅs su gyur

¹⁶ The Sanskrit equivalent *anuṣṭhāna* for Tib. *ṅams su len pa* derives from the *Guhya-samāja-tantra*, p. 159, line 8: *anuṣṭhānam adhiṣṭhānam*, translated into Tibetan: *ṅams su len ciṅ byin rlabs pa*.

¹⁷ In the *Uṣṇīṣavijaya-nāma-dhāraṇi-kalpa* (Toh. 598), sixteen of the thirty-three Uṣṇīṣavijayā goddesses on sixteen petals of a lotus are produced from the sixteen voidnesses, as follows: (1) voidness of the internal (*adhyātma-sūnyatā, naṅ stoṅ pa ṅid*), (2) voidness of the external (*bahirdhā-s°, phyi stoṅ°*), (3) voidness of internal and external together (*adhyātmabahirdhā-s°, phyi naṅ stoṅ°*), (4) voidness of voidness (*śūnyatā-s°, stoṅ pa ṅid stoṅ°*), (5) voidness of the supreme goal (*paramārtha-s°, don dam pa stoṅ°*), (6) voidness of the conditioned (*saṃskṛta-s°, ḥdus byas stoṅ°*), (7) voidness of the unconditioned (*asaṃskṛta-s°, ḥdus ma byas stoṅ°*), (8) voidness of the neither prior nor subsequent (*anavarāgra-s°, thog ma daṅ tha ma med pa stoṅ°*), (9) voidness of non-elimination (*anavakāra-s°, dor ba med pa stoṅ°*), (10) voidness of ground (*prakṛti-s°, raṅ bzin stoṅ°*), (11) voidness of all the elements (*sarvadharmā-s°, chos thams cad stoṅ°*), (12) voidness of individual characteristics (*svalakṣaṇa-s°, raṅ gi mtshan ṅid stoṅ°*), (13) voidness of non-support (*anupalambha-s°, mi dmigs pa stoṅ°*), (14) voidness of non-substantiality (*abhāva-s°, dños po med pa stoṅ°*), (15) voidness of intrinsic nature (*svabhāva-s°, raṅ gi ṅo bo ṅid stoṅ°*), (16) voidness of non-substantiality and intrinsic nature together (*abhāvasvabhāva-s°, dños po med pa raṅ gi ṅo bo ṅid stoṅ°*). The list of sixteen voidnesses found in the *Yogarātnamālā* (Snellgrove, Vol. II, p. 131) contains two items not listed above, namely, *mahā-s°* and *atyanta-s°*, and consequently does not contain two, namely, *anupalambha-s°* and *svabhāva-s°*.

him enter the intense contemplation in sequence of the five Abhisambodhi. Upon completing them, he became a Buddha as Mahāvairocana, the Sambhoga-kāya.

Having become a Buddha, he performed the four kinds of marvel. He proceeded to the summit of Mt. Sumeru and pronounced the Yoga Tantras. Thereupon, he was born in the world of men as the son of King Śuddhōdana, and displayed the method of the twelve acts. So his school maintains.

(3) THE FIVE ABHISAṂBODHI

There are five Abhisambodhi brought about by dint of the magical exploits (*vikurvāṇa*) of the teacher who appeared first, and there are the five Abhisambodhi brought about by dint of the (laid-down) procedure (*anuṣṭhāna*)¹⁶ for the candidates (*vineya*) who enter later.

The first Abhisambodhi

Thus, all the Buddhas of the ten directions, after conferring upon the Bodhisattva Sarvārthasiddha the initiation of the diadem, bade him contemplate intensely the meaning of the *mantra*, "*cittaprativedhaṃ karomi*" ("I perform thought penetration"). Having done so, in equipoise (*samāpatti*) he comprehended directly the intrinsic purity (*svabhāva-viśuddhi*) of the sixteen kinds of voidness (*śūnyatā*)¹⁷ of his own supreme state of thought (*citta-dharmatā*). In a subsequent attainment upon emerging from that [equipoise], he saw directly the intrinsic purity of his own supreme state of thought in the shape of a moon disk in his own heart. Thereby he attained the "mirror-like knowledge" (*ādarśa-jñāna*)¹⁸ which is the essence of Akṣobhya. The name of this Abhisambodhi is Revelation-Enlightenment resulting from Discrimination (*pratyaवेक्षण*).

In addition, there is the procedure for the candidates who enter later. Muttering, "*citta-prativedhaṃ karomi*", they contemplate intensely the intrinsic purity of the sixteen kinds of voidness of their own supreme

¹⁶ Lwa-ba-pa in his *Cakrasambaramaṇḍalavidhi* (Toh. 1444), mentions in a passage beginning Derge Tg., Rgyud, Wa, 265b-3: "Through the transmutation (*parāvṛtti*) of the 'store consciousness' basis (*ālayavijñāna-āśraya*), there is the 'mirror-like knowledge' (*ādarśa-jñāna*)" (kun gzi rnam par śes pa gnas gyur nas me loñ lta buñi ye śes so).

pa las / rañ gi sñiñ gar zla bañi dkyil ħkhor gyi rnam par bsgom mo /
 / deñi rjes la phyogs bcuñi sañs rgyas thams cad kyis byañ chub sems
 dpañ don thams cad grub pa la / Oṃ bo-dhi-tsi-tta u-pa-da-yā-mi /
 zes pañi sñags kyi don sgom du bcug ste / des kyañ bsgoms pas mñam
 gžag tu rañ gi sems kyi chos ñid stoñ pa ñid glo bur dri bral mñon sum
 du rtogs śiñ / rjes thob tu rañ gi sems kyi chos ñid stoñ pa ñid glo bur
 dri bral de ñid rañ gi sñiñ gar zla bañi dkyil ħkhor yoñs su rdzogs pañi
 rnam par mñon sum du mthoñ ño / des ni mñam pa ñid kyi ye śes rin
 ħbyuñ gi ño bo brñes śiñ / mñon byañ deñi miñ ni byañ chub mchog tu
 sems bskyed pa las mñon par byañ chub pa zes byaño /

/ de rjes ħjug gdul byañi ñams len gyi rim pa la sbyar na / Oṃ bo-
 dhi-tsi-tta u-pa-da-yā-mi / zes brjod nas / rañ gi sems kyi chos ñid stoñ
 pa ñid glo bur dri bral de mtshon pañi kā-li yoñs su gyur pa las / rañ gi
 sñiñ gar zla bañi dkyil ħkhor yoñs su rdzogs pañi rnam par bsgom mo /
 / deñi rjes la sañs rgyas thams cad kyis / ti-ṣṭha ba-dzra / zes pañi
 sñags kyi don bsgom du bcugs nas bsgoms pas / sñar gyi byañ chub
 kyi sems kun tu bzañ po de ñid rañ gi sñiñ gar zla bañi dkyil ħkhor gyi
 steñ du rdo rje dkar po rtse lña pa gyen du ħgreñ bañi rnam par mñon
 sum du mthoñ ño / des ni so sor rtog pañi ye śes ħod dpag med kyi ño
 bo brñes śiñ / mñon byañ deñi miñ ni brtan pañi rdo rje las mñon par
 byañ chub pa zes byaño /

/ de rjes ħjug gdul byañi ñams len gyi rim pa la sbyar na / ti-ṣṭha-ba-
 dzra / zes brjod nas rañ gi sñiñ gar rdo rje dkar po rtse lña pa bsgom mo /
 / ħdir dañ poñi rdo rje zes bya bañi don brjod par bya ste / dañ po
 ni thog mañi don yin la / thog mañi don yañ sñar sañs ma rgyas pa gsar

¹⁹ The sixteen vowels are the theoretical fourteen Sanskrit vowels plus anusvāra and visarga: a, ā, i, ī, u, ū, ṛ, ṝ, ḷ, ḹ, e, ai, o, au, am, aḥ. The *Sñags rim* quotes (380a-5) Dipaṃkarabhadra, “The (16) vowels are the source of the (32) characteristics (*lak-ṣaṇa*)” (dbyaṅs yig mtshan dañ yañ dag ldan).

²⁰ The consonants are the 34 Sanskrit consonants. The *Sñags rim* quotes (380a-5) Dipaṃkarabhadra: “The (34) consonants radiate the (80) minor marks (*anuvyañ-jana*)” (ka sogs dpe byad ħod zer can).

²¹ Śākyamitra writes in the *Kosalālamkāra* (Toh. 2503), Derge Tg., 26a-3: “‘Saman-tabhadra of the mind of all the Tathāgatas’ means holding the entirely good (*saman-tabhadra*) mind. This shows the knowledge of the pledge (*samaya*)” (de bzin gśegs pa thams cad kyi thugs kun tu bzañ po ni kun tu bzañ poñi thugs mñah ba ste / ħdis ni dam tshig mkhyen pa ñid du ston to). This particular comment seems closely related to Mkhas grub’s use of the expression ‘Samantabhadra’. Here the ‘pledge’ is the former thought of enlightenment, and Samantabhadra is the unity of Tathāgata knowledge of that pledge.

state of thought under the symbols of the sixteen vowels,¹⁹ and the transformation of the latter into the shape of a moon disk in their own hearts.

The second Abhisambodhi

Thereupon, the Buddhas of the ten directions bade Sarvārthasiddha contemplate intensely the meaning of the *mantra*, “*Oṃ bodhicittam u(t)pādayāmi*” (“Oṃ, I generate the thought of enlightenment”). Having done so, in equipoise he comprehended directly the freedom from adventitious defilement in the voidness of his own supreme state of thought. In a subsequent attainment he saw directly that freedom from adventitious defilement in the voidness of his own supreme state of thought in the form of a completely-full moon disk in his own heart. Thereby he attained the “equality knowledge” (*samatā-jñāna*) which is the essence of Ratnasambhava. The name of this Abhisambodhi is “Revelation Enlightenment resulting from the resolve of highest enlightenment (*paramabodhicittotpāda*)”.

In addition, there is the procedure for the candidates who enter later. Muttering, “*Oṃ bodhicittam u(t)pādayāmi*”, they contemplate intensely the freedom from adventitious defilement in the voidness of their own supreme state of thought under the symbols of the consonants,²⁰ and the transformation of the latter into the shape of a completely-full moon disk in their own hearts.

The third Abhisambodhi

Thereupon, all the Buddhas bade him contemplate intensely the meaning of the *mantra*, “*tiṣṭha vajra*” (“Stand up, O thunderbolt!”). Having done so, he saw directly that Samantabhadra²¹ of the former thought of enlightenment under the shape of an upright five-pronged white thunderbolt in his own heart. Thereby he attained the “discriminative knowledge” (*pratyavekṣaṇa-jñāna*) which is the essence of Amitābha. The name of this Abhisambodhi is “Revelation-Enlightenment resulting from the firm thunderbolt (*drḍha-vajra*)”.

In addition, there is the procedure for the candidates who enter later. Muttering, “*tiṣṭha vajra*”, they contemplate intensely a five-pronged, white thunderbolt in their own hearts.

At this point the meaning of the expression “first thunderbolt” (*ādi-vajra*) should be explained. “First” means “original” (T. *thog ma*); and the meaning of “original” is that a previously awakened-not-expanded

du ɣtshañ rgya ba la mñon byañ lña rim can du sgom pañi tshe / rañ
 gi sñiñ gar mthoñ pañi rdo rje dkar po rtse lña pa de la dañ poñi rdo
 rje zes byaño / de rtse lña bar ñes pañi rgyu mtshan gañ ze na / ɣtshañ
 rgya bañi tshe mñon byañ lña rim can du bsgoms pañi mñon byañ re
 res / ye šes lña re re mñon du gyur pa de mtshon pañi phyir rtse lña paño /
 / de nas phyogs bcuñi sañs rgyas thams cad kyis byañ chub sems
 dpañ don thams cad grub pa la miñ gi dbaň bskur te / don thams cad
 grub pa zes bya bañi miñ de brjes nas / byañ chub sems dpañi rdo rje
 dbyiñs zes bya bar btags so / de nas / ba-dzra-ā-tma-ko 'hañ / zes bya
 bañi sñags kyi don sgom du bcug nas bsgoms pas / phyogs bcuñi de bzin
 gšegs pa thams cad kyi sku rdo rjeñi dbyiñs / gsuñ rdo rjeñi dbyiñs /
 thugs rdo rjeñi dbyiñs thams cad rañ gi sñiñ gañi rdo rje dkar po rtse
 lña pa de la mñon sum du žugs te / rdo rje de ñid de bzin gšegs pa thams
 cad kyi rdo rjeñi rdul phra rab las bsgrubs par mñon sum du mthoñ ño /
 des ni bya ba sgrub pañi ye šes don yod grub pañi ño bo brñes šin /
 mñon byañ deñi miñ ni rdo rjeñi bdag ñid las mñon par byañ chub pa
 zes byaño /

/ de rjes ɣjug gdul byañi ñams len gyi rim pa la sbyar na / ba-dzra-
 ā-tma-ko 'hañ / zes brjod nas rañ gi sñiñ gañi rdo rje dkar po rtse lña
 pa de las ɣod zer phyogs bcur ɣphros pas de bzin gšegs pa thams cad
 kyi sku rdo rjeñi dbyiñs gsuñ rdo rjeñi dbyiñs / thugs rdo rjeñi dbyiñs
 thams cad rañ gi sñiñ gañi rdo rje dkar po rtse lña pa la žugs par bsgom
 mo /

/ de nas phyogs bcuñi sañs rgyas thams cad kyis byañ chub sems
 dpañ rdo rje dbyiñs de la / Oñ ya-tha sa-rba-ta-thā-ga-ta-was ta-tha
 a-hañ / zes bya bañi sñags kyi don sgom du bcug nas bsgoms pas / rañ
 gi sñiñ gañi rdo rje zla ba yoñs su gyur nas mtshan bzañ po sum cu rtša

one (**buddha-avibuddha*) becomes newly awakened-expanded (**buddha-vibuddha*). Thus, the five-pronged, white thunderbolt, seen in one's own heart at the time of contemplating intensely the five Abhisambodhi in sequence, is called "first thunderbolt" (*ādi-vajra*). Why are there exactly five prongs? At the time one becomes a complete Buddha each Abhisambodhi is contemplated intensely in the sequence of the five Abhisambodhi. Thus each of the five knowledges is manifested directly, and the five prongs symbolize them.

The fourth Abhisambodhi

Thereupon, all the Buddhas of the ten directions bestowed upon the Bodhisattva Sarvārthasiddha the initiation of the name (*nāma-abhiṣeka*). Having removed the name Sarvārthasiddha, they gave in exchange the name Bodhisattva Vajradhātu. Then they bade him contemplate intensely the meaning of the *mantra*, "*vajrātmako 'haṃ*" ("I consist of thunderbolt"). When he had done so, all the elements of the thunderbolts of body, of speech, and of mind (*kāya-vajra-dhātu*, *vāg-vajra-dhātu*, and *citta-vajra-dhātu*) of all the Tathāgatas of the ten directions entered in direct view into the five-pronged, white thunderbolt of his own heart; and he saw directly that very thunderbolt as made of the finest atoms of the thunderbolts of all the Tathāgatas. Thereby he attained the "knowledge of the procedure of duty" (*kṛtyānuṣṭhāna-jñāna*), which is the essence of Amoghasiddhi. The name of this Abhisambodhi is "Revelation-Enlightenment resulting from thunderbolt composition" (*vajrātmaka*).

In addition, there is the procedure for the candidates who enter later. Muttering, "*vajrātmako 'haṃ*" they contemplate intensely that beams of light emanate in all the ten directions from that five-pronged, white thunderbolt in their own hearts, with the result that the elements of the thunderbolts of body, of speech, and of mind of all the Tathāgatas enter the five-pronged, white thunderbolt of their own hearts.

The fifth Abhisambodhi

Thereupon, all the Buddhas of the ten directions bade the Bodhisattva Vajradhātu contemplate intensely the meaning of the *mantra*, "*Oṃ yathā sarvatathāgatās tathā 'haṃ*" ("Oṃ, like all the 'Thus-come', so am I"). When he had done so, because of the transformation of the thunderbolt and moon in his own heart, Mahāvairocana, the Saṃbhoga-kāya, came

gñis dañ / dpe byad bzañ po brgyad cus brgyan pañi loñs spyod rdzogs
 sku rnam par snañ mdzad chen por mñon sum du gyur te mñon par
 rdzogs par sañs rgyas so / des ni chos kyi dbyiñs kyi ye śes rnam par
 snañ mdzad kyi ño bo brñes śiñ / mñon byañ deñi miñ ni de bñin gśegs
 pa thams cad kyi mñam pa ñid las mñon par byañ chub pa źes byaño /
 / de rjes hñug gdul byañi ñams len gyi rim pa la sbyar na / Om ya-tha
 sa-rba-ta-thā-ga-ta-was ta-tha a-ham / źes brjod pas rañ gi sñiñ gañi
 rdo rje zla ba dañ bcas pa yoñs su gyur nas / rnam par snañ mdzad chen
 poñi skur gyur bar bsgom mo /

/ sañs rgyas nas cho hñhrul rnam pa bñi mdzad de / loñs spyod rdzogs
 pañi sku de ñog min du bñugs śiñ / des sprul pañi sku rnam par snañ
 mdzad źal bñi pa gcig sprul pa des ri rab kyi rtse mo byon nas yo-gañi
 rtsa rgyud de ñid bsduś pa gsuñs pa sogs kyi mdzad rnams mdzad de /
 mi yul du byon nas bdud ĥdul ba dañ / mñon par rdzogs par sañs rgyas
 pa la sogs pañi tshul rnams bstan to /

/ bla med kyi lugs la ston pa bcom ldan ĥdas sañs rgyas tshul ni /
 dus ĥkhor / kye rdor / bde mchog sogs rgyud gźan rnams las ma gsuñs
 śiñ / ĥdus pañi skor nas gsuñs la / de yañ ĥphags lugs dañ / ye śes źabs
 lugs gñis ka las gsuñs te / ĥphags lugs kyi a-rya-de-bañi spyod bsduś
 nas gsuñs / ye śes źabs lugs kyi ĥjam dpal gyi źal luñ che chuñ gñis kyi
 chen mo las gsuñs te / gñis ka dgoñs pa gcig tu yod gsuñ ño /

/ de la sa bcu pañi byañ chub sems dpañ skye ba gcig gi thogs pa
 dañ / srid pa tha ma pa gñis kyi rnam gźag pha rol tu phyin pañi theg
 pa dañ / gsañ sñags kyi rgyud sde bñi ga la yod gsuñ ño / de la sa bcu
 pañi byañ chub sems dpañ skye ba gcig gis thogs pa ni / byañ sems sa
 bcu pa tshe deñi phyi ma la ĥtshañ rgya bar ñes paño / srid pa tha ma
 pa ni sa bcu pañi byañ sems tshe de la ĥtshañ rgya bar ñes paño /

/ ston pa bcom ldan ĥdas śākya thub pa ĥdis pha rol tu phyin pañi

²² By reference to Snellgrove (Vol. I, pp. 128-9, Diagram V), one will see that the *Hevajra-tantra* interchanges the correspondences of the *dharmadhātu-jñāna* and *ādarśa-jñāna* with the Tathāgatas Vairocana and Akṣobhya. The reason is that the *Hevajra-tantra* has Akṣobhya as the chief Tathāgata, and so Akṣobhya is accorded the chief *jñāna*, the *dharmadhātu-jñāna*. The correspondences, given by Mkhas grub in the present chapter, of Tathāgatas and knowledges (*jñāna*); and the correspondences, given by him in the ninth chapter, of Tathāgatas and initiations of the flask, are consistent with *Advayavajra-Saṃgraha*, p. 36. The correspondences are summarized as follows:

<i>Tathāgata</i>	<i>Knowledge</i>	<i>Flask Initiation</i>
Akṣobhya	Mirror-like	Water
Ratnasambhava	Equality	Diadem
Amitābha	Discriminative	Diamond
Amoghasiddhi	Procedure of duty	Bell
Vairocana	Dharma-realm	Name

into direct view, adorned with the thirty-two characteristics and the eighty minor marks. [Bo. Vajradhātu] became a Manifest Complete Buddha. Thereby he attained the "Dharma-realm knowledge" (*dharma-dhātu-jñāna*) which is the essence of Vairocana.²² The name of this Abhisambodhi is "Revelation-Enlightenment resulting from equality with all the Tathāgatas (*sarvatathāgata-samatā*)".

In addition, there is the procedure for the candidates who enter later. Muttering, "*Oṃ yathā sarvatathāgatās tathā 'ham*", they contemplate intensely the transformation into the body of Mahāvairocana of the thunderbolt and the moon in their own hearts.

After becoming a full Buddha, he performed the four kinds of marvel. His Saṃbhoga-kāya remained in the Akaniṣṭha heaven. By means of the Nirmāṇa-kāya he performed various acts. For example, with the single apparition (*nirmita*) of a four-faced Vairocana, he proceeded to the summit of Mt. Sumeru and recited the fundamental Yoga Tantra, *Tattvasaṃgraha* (Toh. 479). Then he appeared in the world of men and displayed the methods of defeating Māra, the Manifest Complete Buddhahood, and so forth.

b. Teaching of the Anuttara school

The method by which the Teacher Bhagavat became a Buddha, according to the Anuttara school, is not discussed in such Tantras as the *Kālacakra* (Toh. 362), *Hevajra* (Toh. 417-418), and the *Samvara* (Toh. 368). The explanation according to the cycle of *Samāja* (Toh. 442 and 443) is given by both the Ārya school and the Jñānapāda school. The explanation in the *Caryāmelāpakapradīpa* (Toh. 1803) by Āryadeva is followed by the Ārya school; and that found in the larger of the two *Mañjuśrī-mukhā-gama*, the larger (Toh. 1853) and the smaller (Toh. 1854), is followed by the Jñānapāda school. There is no divergences between the two schools.

Both the Pāramitā vehicle and all four Tantra divisions of the Mantra vehicle set forth two possibilities for the Bodhisattva dwelling on the tenth stage, namely, he is "bound to one more birth" (*ekajātipratibaddha*) or is "in his last existence" (*cārama-bhavika*). It is certain that "the Bodhisattva of the tenth stage who is bound to one more birth" means a tenth-stage Bodhisattva who has decided to become a full Buddha in his next life, and that "the one in the last existence" means a tenth-stage Bodhisattva who has decided to become a full Buddha in that life.

The Teacher Bhagavat Śākyamuni, taking recourse to the Pāramitā

theg pa la brten nas / bskal pa grañs med gsum du tshogs bsags pañi
 mthar / sa bcu pa la gnas pañi byañ chub sems dpañ srid pa tha ma par
 gyur pañi tshe hog min du mkhañ khyab kyi tiñ ñe ñdzin la sñoms par
 žugs so / deñi tshe phyogs bcuñi sañs rgyas thams cad ñdus nas / se gol
 kyi sgras tiñ ñe ñdzin de las bslañs te / khyod ñid tiñ ñe ñdzin de tsam
 gyis mñon par rdzogs par ñtshañ rgya bar mi nus so / žes gsuñs pa la /
 ho na ji ltar bgyi žes gsol pas / phyogs bcuñi sañs rgyas thams cad kyis
 lhañi bu mo thig le mchog ma bkug nas / dbañ gsum pa šes rab ye šes kyi
 dbañ dños dbañ du skur te / deñi rjes la mñon par byañ chub pañi rim pa
 rnams bstan nas sgom du bcug nas / mtshan phyed na stoñ pa gsum rim
 gyis thim nas / thams cad stoñ pa don gyi ñod gsal mñon du gyur te / de
 las dag pañi sgyu mañi skur lañs pa la / sañs rgyas thams cad kyis dbañ
 bži pa bskur te spyod pa byed du bcug pas tho rañs skya reñs dañ po
 hchar pa tsam na / rdo rje lta buñi tiñ ñe ñdzin gyis šes byañi sgrib pa
 phra žiñ phra ba yañ spans nas mi slob pañi zuñ hjug rdo rje hchañ gi
 go hphañ brñes te / mñon par rdzogs par sañs rgyas so /

²³ Tilottamā (T. *thig le mchog ma*) is listed among the thirteen celestial courtesans (*divya-veśyā*) by the Klon rdol bla ma (Collected Works, Ma, f. 4b-7 to 5a-1). She is cited this way: "She the Lightning Flash (*vidyut-prabhā*), or as called by another name, Daughter of the Gods 'Best of Drops' (Tilottamā)" (glog gi ñod can mañam / miñ gžan lha yi bu mo thig le chog ma zer). In the lexicon *Abhidhānaśāstraviśvalocana* (Toh. 4453) by Dpal ñdzin sde, the division of Gandharva (Derge ed., Vol. Po, 78b-4 to 79a-4) includes Thig le mchog ma among the Apsarasa, who are the consorts of the Gandharvas. Presumably she is the drop in the "drop of springtime" (*vasanta-tilaka*) mentioned later by Mkhas grub (near end of Chapter Eight) in the description of the Body *mañḍala*, and hence also the Vajravārāhī ("Diamond Sow") of the Samvara Tantra. Cf. S. B. Dasgupta, *Obscure Religious Cults* especially p. 118, for an excellent description, where [the tilaka of] Vasanta-tilaka, or Cañḍālī, is shown to have a lustre like the dazzle of lightning, and is also called the Goddess Nairātmyā. This goddess is discussed in the *Sñags rim*, 444b-3, f. under the subject of Yoga of Heat (*cañḍā-yoga, gtum moñi rnal hbyor*). In fact, Tsoñ-kha-pa, *ibid.*, 446a-6 to 446b-1 quotes the first two verses that Dasgupta, p. 118 note, quotes from the *Sampuñikā*. Tsoñ-kha-pa, *ibid.*, 447a-5 to b-1, says: "And that blazing passes from the middle (channel) and pervades the spaces of the hair pores, crown (of the head), and forehead. Having cremated the three 'wheels' (*cakra*) and the personality aggregates (*skandha*), etc., it passes out from the right nostril and from the orifice of the *ūrñā-kośa*. Thereupon, it pervades the ten directions like a lightning flash and informs the retinue (*parivāra*), the Śrāvakas, the Pratyekabuddhas, and the Bodhisattvas that someone has been made a Buddha, ..." (de hbar ba yañ dbu ma nas soñ ste ba spuñi bu ga dañ rtse mo dañ dpral bañi mtshams rnams khyab par byas šin hkhor lo gsum dañ phuñ po la sogs pa rnams gduñs nas sna bu ga gYas dañ mdzod spuñi khuñ bu las byuñ ño / de nas glog gi ñod bžin du phyogs bcur khyab nas hkhor ba pa dañ ñan rañ dañ byañ sems rnams la rig pas sañs rgyas su byas te ...).

²⁴ By comparison with Mkhas grub's ninth chapter, it may be seen that the placement of the *abhisambodhis* after the third initiation means that they are included in what is called "steps of completion" (*sampanna-krama*). Presumably, then, Tsoñ-kha-pa, in his *Sñags rim* includes them in the "steps of production" (*utpatti-krama*) as part of

vehicle collected the equipment for three incalculable aeons, then became equipoised in the Space-filling *samādhi* as a Bodhisattva of the tenth stage in the last existence. At that time, the Buddhas of all the ten directions assembled, aroused him from that *samādhi* by snapping their fingers, and said to him, "You cannot become a Manifest Complete Buddha by this *samādhi* alone." "Then, how shall I do it?", he implored them. Thereupon all the Buddhas of the ten directions summoned the daughter of the gods Tilottamā²³ and bestowed concretely the third initiation, the Insight-Knowledge Initiation (*prajñā-jñāna-abhiṣeka*). After that they revealed the steps of Abhisambodhi²⁴ and bade him contemplate them. At midnight he successively dissolved the three voids [into one another];²⁵ and the universal void (*sarvaśūnya*), which is the Clear Light of the [Absolute] Object (**artha-prabhāsvara*), came into direct view. He emerged from that [Clear Light] in the pure illusory body,²⁶ and all the Buddhas bestowed upon him the fourth initiation and bade him perform the acts [of a Buddha]. As a consequence, at the initial appearance of dawn, he shed, by means of the adamant *samādhi* (*vajropama-samādhi*), the subtlest obscurations of the knowable (*jñeyā-varaṇa*). Thus he attained the rank of Vajradhara, the union beyond learning (*aśaikṣa-yuganaddha*), and became a Manifest Complete Buddha.

"the procedure for the candidates who enter later". On f. 365a-6, he quotes the *Vajrapañjarā* (Toh. 419) for the terminology of dividing up the "steps of production" into a *yoga* of six parts (*ṣaḍaṅga-yoga*); and his subsequent quotations and commentary show that the six parts are done by way of the six progenitors (*kula*), as follows: (1) Vairocana – generation of the palace, (2) Vajrasattva – attraction of the residents, (3) Akṣobhya – initiation, (4) Amoghasiddhi – offerings, (5) Ratnasambhava – praises, (6) Amitābha – enjoyment of the ambrosia. In this classification, the five *abhisambodhis* pertain to No. 2, attraction of the residents. They are required to cause the "knowledge being(s)" (*jñāna-sattva*) to enter the meditator. In Tsoñ-kha-pa's discussion of the five *abhisambodhis*, beginning *Śnags rim*, f. 379b-7, it is brought out that the moon of the second *abhisambodhi* differs from that of the first one in being red. This red moon is also called the "second moon".

²⁵ Cf. Alex Wayman, "Notes on the Sanskrit term *jñāna*", *JAOS*, Vol. 75, No. 4 (Oct.-Dec., 1955), p. 263, n. 40, for the dissolution of the voids into one another. But at that point the terminology is presented by *citta* being drawn into *caitta*, and the latter being drawn into *avidyā*. For the same process, using the terminology of the voids, see *ibid.*, pp. 259-60, where it is shown that void (*śūnya*) is a synonym of *citta*, further void (*atiśūnya*) a synonym of *caitta*, and great void (*mahāśūnya*) a synonym of *avidyā*.

²⁶ Tsoñ-kha-pa shows in the *Śnags rim* (410b-2, 3, 4) by quotation from the *Muk-titilaka* (Toh. 1859) of Buddhajñāna and commentary that the body developed by the "steps of production" is the *mantra*-body (*snags kyi sku*), while the one developed by the "steps of completion" is the knowledge-body (*ye śes sku*). The latter body, in turn, is of two kinds, (also) knowledge-body (*ye śes sku*) and pure-body (*rnam par dag paḥi sku*). Of these last two, the knowledge-body is the impure illusory body; and the pure-body is that knowledge-body purified in the Clear Light.

/ de la bum dbaṅ ma bskur bar dbaṅ goṅ ma bskur bas cho ga pa daṅ /
bskyed rim ma bsgoms par rdzogs rim bsgoms pas cho ga paḥi dmigs
bsal ḥdi kho na gsuṅs kyi / gḥan ma gsuṅs / zes gsuṅ ṇo /

/ de nas loṅs spyod rdzogs paḥi sku rdo rje ḥchaṅ chen po de ḥog min
du bḥugs nas / sprul paḥi skus mi yul du mdzad pa bcu gñis kyi tshul
bstan te / rgyal po zas gtsaṅ gi sras su ḥkhruṅs nas chu bo ni-ra-ñdza-naḥi
ḥgram du lo drug dkaḥ ba spyod pa na / rgya ṣug gi ḥbru gcig / til ḥbru
gcig / ḥbras ṇag ma gcig ste gsum las kha zas rags pa ma gsol bar mkhaḥ
khyab kyi tiṅ ṇe ḥdzin la sñoms par ḥugs so / deḥi tshe phyogs bcuḥi
saṅs rgyas thams cad ḥdus nas se gol gyi sgras tiṅ ṇe ḥdzin de las bslaṅs
te / khyod ṇid dkaḥ thub kyis gduṅs paḥi lus ḥdi lta bus bdud ḥdul bar
mi nus śiṅ / khyod ṇid tiṅ ṇe ḥdzin ḥdi tsam gyis śes sgrib phra ziṅ
phra ba spoṅ mi nus so / zes gsuṅ pas / kha zas rags pa gsol nas byaṅ
chub kyi śiṅ druṅ du gśegs pa la / saṅs rgyas thams cad kyis lhaḥi bu
mo thig le mchog ma bkug nas dbaṅ gsum pa śes rab ye śes kyi dbaṅ
dños dbaṅ du bskur baḥi tshul bstan / de nas mñon par byaṅ chub
paḥi rim pa bstan nas sgom du bcug pas mtshan phyed na stoṅ pa gsum
rim gyis thim nas / thams cad stoṅ pa don gyi ḥod gsal mñon du gyur
paḥi tshul bstan / de las dag paḥi sgyu maḥi skur laṅs pa la saṅs rgyas
thams cad kyis dbaṅ bḥi pa bskur nas spyod par byed du bcug pas tho
raṅs skya reṅs daṅ po ḥchar ba tsam na / rdo rje lta buḥi tiṅ ṇe ḥdzin
gyis śes byaḥi sgrib pa phra ziṅ phra ba spaṅs nas mi slob paḥi zuṅ ḥjug
brñes te mñon par rdzogs par saṅs rgyas paḥi tshul bstan to /

/ de la saṅs rgyas paḥi tshul tsam ḥig bstan pas chog mod / dbaṅ gsum
pa daṅ / bḥi pa bskur ba sogs kyi tshul bstan pa la dgos pa ci yod ce na /
pha rol tu phyin pa rkyan paḥi lam gyis sa bcu paḥi bar du bgrod nus
kyan / mthar ḥtshaṅ rgya ba sñags bla med kyi lam du ḥugs pa la ṇes
par ltos dgos kyi / der ma ḥugs par ḥtshaṅ rgya ba mi srid do / zes par
bya baḥi phyir ro /

²⁷ As Mkhas grub shows near the end of the present work, following Tsoṅ-kha-pa's reform, it is necessary to have the initiation of the flask before being conferred the higher initiations, and it is necessary to undergo the steps of production before undergoing the steps of completion.

It has been said, "That account [regarding the Teacher Bhagavat] mentions only an exceptional case of the rite because it confers the higher initiations without [previously] conferring the initiation of the flask, and because there is contemplation of the steps of completion (*niṣpanna-krama*) without [previous] contemplation of the steps of production (*utpatti-krama*); but does not mention the other [requirements]."27

Thereupon, Mahāvajradhara, the Saṃbhoga-kāya, took abode in the Akaniṣṭha heaven, and his Nirmāṇa-kāya displayed the method of the twelve acts in the world of men. He was born the son of King Śuddhodana, and for six years practised severe asceticism on the bank of the River Nairāṇjanā. Apart from one Jujube fruit, one sesame seed, one grain of rice, he partook of no solid food. He equipoised himself in the Space-filling *samādhi*. At that time all the Buddhas of the ten directions assembled and by the sound of snapping fingers aroused him from that *samādhi*. "You will not be able to vanquish Māra by those ascetic practices and mortified body; this *samādhi* alone will not suffice for you to eliminate the subtlest obscurations of the knowable." Thereupon, he partook of some substantial food and proceeded to the Bodhi-tree. All the Buddhas summoned the daughter of the gods Tilottamā and revealed the method of concrete initiation into the third, the Insight-Knowledge Initiation. Thereupon, they revealed the (five) steps of Revelation-Enlightenment and bade him enter their intense contemplation. When he had done so, at midnight they taught the method by which the universal void, which is the Clear Light of the [Absolute] Object, came into direct view after the successive dissolution of the three voids [into one another]. He emerged from that [Clear Light] in his pure illusory body, and all the Buddhas bestowed upon him the fourth initiation and bade him perform the acts [of a Buddha]. At the first appearance of dawn, by the means of the adamant *samādhi*, he eliminated the subtlest obscurations of the knowable and attained the union beyond learning (*aśaikṣa-yuganaddha*). Thus he showed the method of Manifest Complete Buddhahood.

To be sure, it is sufficient to show only the method of [achieving] Buddhahood. Why is there any necessity to show the methods of [the higher] initiations, such as the third and the fourth? The point is that although one may be able to reach the tenth stage solely along the Pāramitā path, to become finally a complete Buddha, it is certainly necessary for one to enter the incomparable (*anuttara*) Mantra path. Otherwise it is impossible to become a complete Buddha.

/ chos kyi ḥkhor lo bskor baḥi tshul la / pha rol tu phyin paḥi theg paḥi
chos ḥkhor bskor tshul dañ / gsañ sñags kyi theg paḥi chos ḥkhor bskor
tshul gñis las /

/ dañ po ni / bcom ldan ḥdas kyis byañ chub kyi śiñ druñ du mñon
par rdzogs par sañs rgyas paḥi tshul bstan nas / źag bdun phrag bdun
du chos ḥkhor ma bskor ro / de nas yul gyi dbus ma-ga-dha rgyal poḥi
khab yod pa nas / byañ phyogs su chu bo ga-ṅgā brgal baḥi yul wā-ra-
ṇa-si drañ sroñ lhuñ ba ri dags kyi nags su byon te / ciḥi phyir drañ sroñ
lhuñ ba źes bya źe na / sñon sañs rgyas ḥod sruñs ḥjig rten du ḥbyon
du ñe ba na / ri de la rañ sañs rgyas lña brgya gnas pa las / de dag la
lha rnams kyis sbran pa la brten nas sañs rgyas ḥjig rten du ḥbyon par
mkhyen te / rdzu ḥphrul gyis nam mkhaḥ la ḥphags nas meḥi kham
la sñoms par źugs té / rañ gi sku las byuñ baḥi mes sku lus rnams bsregs
nas riñ bsrel rnams sa la lhuñ ba las / drañ sroñ lhuñ ño źes smras pas
drañ sroñ lhuñ ba źes byaḥo / ciḥi phyir ri dvags kyi nags źes bya źe
na / sñon wā-ra-ṇa-siḥi rgyal po tshañs byin źes bya bas ri ḥdi la gnas
paḥi ri dvags rnams bsad par mi byaḥo / źes khrims bcas pas / phyogs
gźan nas kyañ ri dvags mañ po der ḥdus nas ḥphañs pas ri dvags kyi
nags źes byaḥo /

/ de na lña sde bzañ po źes bya baḥi kun tu rgyu chen po lña gnas
te / tshe dañ ldan pa kun śes kaunḍinya dañ / tshe dañ ldan pa rta thul
dañ / rlañs pa dañ / miñ chen dañ bzañ ldan no /

CHAPTER TWO

II. THE METHOD OF SETTING THE WHEEL OF THE LAW INTO MOTION

It is divided into two sections: A, the method of setting the wheel of the law of the *Pāramitā-yāna* into motion; B, the method of setting the wheel of the law of the *Mantra-yāna* into motion.

A. THE METHOD OF SETTING THE WHEEL OF THE LAW OF THE PĀRAMITĀ-YĀNA INTO MOTION

After the Bhagavat had exhibited the method of [attaining] Manifest Complete Buddhahood at the Bodhi-tree, he did not set the wheel of the law into motion for seven times seven days. Then from Rājagṛha in Magadha in the middle country (*Madhyadeśa*) he proceeded north to Vārāṇasī across the Ganges to the Deer Park Rṣipatana. Why is the place called Rṣipatana? Formerly when the time approached for the Buddha Kāśyapa to appear in the world, there lived on that hill five hundred Pratyekabuddhas. They learned from a message given them by the devas that the Buddha was to manifest himself. By their magical power they soared up to the sky and equipoised themselves in the element of fire (*tejo-dhātu*). The fire that issued from their own bodies burned their material bodies, and the ashes fell to the earth. It was said, "The Rṣis have fallen", and for this reason the place is called Rṣipatana (the falling of the Rṣis). But why is it called the Deer Park (*Mṛgadāva*)? Once Brahmadatta, King of Vārāṇasī, issued an order prohibiting the killing of the deer living on this hill. As a result, many deer, from other places as well, flocked there, gaining security. Therefore, it was called "Deer Park".

At that place were staying the five great peregrinators (*parivrājaka*) known as "the happy band of five" (*pañcaka-bhadravargiya*), *āyusmat* Ājñātakaunḍinya, *āyusmat* Aśvajit, Vāṣpa, Mahānāma, and Bhadrīka.

/ de dag gis bcom ldan ḥdas rgyaṅ nas ḥbyon pa mthoṅ ste / tshe daṅ ldan pa goḥu-ta-ma bsam gtan las ṅams pa / lhod pa / maṅ du za ba de ḥdir ḥoṅ gis / de la smra bar mi bya / bśes par mi bya / bsu bar yaṅ mi byaḥo / stan lhag po ḥdi la ḥdug na ḥdug tu chug cig / ces ḥog khrims bcas te stan lhag po gcig btiṅ ṅo /

/ de nas bcom ldan ḥdas phebs pa na / de dag gis gzi brjid ma bzod nas / thams cad kyis phyag ḥtshal te / la las žabs bkruś / la las stan btiṅ ste tshe daṅ ldan pa goḥu-ta-ma legs byon taṃ / byon pa legs so / žes gsol to / de nas bcom ldan ḥdas kyis gdan btiṅ pa de la bzugs so / de nas lña sde rnams kyis bcom ldan ḥdas sṅon las mdaṅś gsal bar mthoṅ nas / tshe daṅ ldan pa goḥu-ta-ma / khyod ṅid dbaṅ po rnams ni śin tu gsal bags paḥi mdog ni yoṅś su dag na / ye śes mthoṅ baḥi khyad par mṅon du mdzad dam / žes gsol bas /

/ bcom ldan ḥdas kyis bkaḥ stsal pa / rigs kyi bu dag de bžin gśegś pa la tshe daṅ ldan pa žes ma zer žig / khyed yun riṅ por sdug bsṅal bar ḥgyur ta re / ṅa ni de bžin gśegś pa ste / mṅon par rdzogs par saṅś rgyas so / raṅ byuṅ gi ye śes khoṅ du chud do / ṅa ni thams cad mkhyen pa ste / slob dpon gžan la rag ma las so / žes gsuṅś paḥi mod la / lña sde rnams kyi skra daṅ kha spu raṅ byi ste / lus chos gos dur smrig gsum gyis g ogs śiṅ lag na bya ma bum thogs pa / bsṅen par rdzogs nas lo brgya lon pa lta bu / skra daṅ kha spu bregs nas žag bdun lon pa lta bur gyur to /

/ de nas tshaṅś pa daṅ / brgya byin la sogs pa lhaḥi bu dpag tu med pas / bcom ldan ḥdas la gser gyi ḥkhor lo rtsibs stoṅ daṅ ldan pa phul te chos kyi ḥkhor lo bskor bar gsol ba btab pas / ston pas žal gyis bžes te / srod thun daṅ po la ḥchag par mdzad / guṅ thun bar pa la gzims / tho raṅś thun tha ma la bžeṅś nas ḥdas paḥi saṅś rgyas bcom ldan ḥdas rnams kyis chos kyi ḥkhor lo sa phyogs gaṅ du bskor / sṅam du dgoṅś pa sṅon du btaṅ bas / sa phyogs de ṅid du bskor bar mkhyen te / skad

¹ In Mkhas grub rje's biography of Tsoṅ-kha-pa (the latter's *Gsuṅ ḥbum*, Vol. Ka, *Rnam thar*, 66a-5, ff.) in the course of speaking of the magical transformations exhibited by Tsoṅ-kha-pa toward the end of his life, he mentions, "It is said in the sacred scriptures of the Bhagavat that in whomever's stream of consciousness there is aroused the path of vision, or there is produced directly Arhatship, and so on, thereby that person obtains the ambrosia (*amṛta*), and he has many transformations of his former bodily appearance, e.g. his senses are completely clear, the color of his face is delightful, the color of his skin is pale, and so forth" (bcom ldan ḥdas kyi gsuṅ rab dag las / gaṅ gi rgyud la mthoṅ baḥi lam skyes pa daṅ / dgra bcom pa mṅon du byas pa la sogs paḥi sgo nas bdud rtsi thob par gyur ba na / dbaṅ po yoṅś su gsal žiṅ / bžin gyi mdog ni

When they saw the Bhagavat approaching from afar, they made this agreement (*kriyābandham akārṣuḥ*, LV 407,18): “Because *āyusmat* Gautama is coming hither, after having broken off his meditation and become slack and well fed, we should neither speak to him, nor be friendly with him, nor even go to meet him. When he sits down on this spare seat, let him sit down [i.e. without paying him any attention].” And they spread a spare seat.

Now, when the Bhagavat arrived, they could not bear his radiance (*tejas*), and all bowed to him. Some washed his feet; others spread a seat, and they said, “*Āyusmat* Gautama, did you travel well? Be welcome!” Then the Bhagavat seated himself on the prepared seat. When “the happy band of five” saw that the Bhagavat’s face was clearer than before, they said, “*Āyusmat* Gautama, your senses are so clear, and your complexion is so pure; have you realized something special in the perception of Divine Knowledge?”¹

The Bhagavat spoke: “O sons of the (Buddhist) family (*kulaputra*), do not call a Tathāgata ‘*āyusmat*’ (long living), for that will cause you long-enduring suffering. I am a Tathāgata, a Manifest Complete Buddha (*abhisambuddha*). I have comprehended perfectly the spontaneously generated knowledge (**aupapāduka-jñāna*). I am omniscient, not dependent upon another instructor (*ācārya*).” He had hardly uttered these words when the hair and beards of “the happy band of five” fell out; their bodies were attired with the three yellow-red garments (*trikaṣāya-cīvara*) [of the monk]; in their hands they held the begging bowls (*pātra*). They appeared as though ordained for a hundred years (*varṣaśatopasaṃpanna*, LV 409.19) and their hair and beards as though shaven clean for seven days.

1. THE PROMULGATIONS

Thereupon, Brahmā, Indra, and the innumerable sons of the gods (*devaputra*) offered him a golden wheel with a thousand spokes, praying him to set the wheel of the law into motion. The Teacher accepted it. In the first watch of the night he trod about. In the middle watch of the night he rested. In the final watch of dawn he arose, and when he reflected concerning the site on which the Buddhas of the past had set into motion the wheel of the law, he knew that in former times it was set into

dgāl [sic.: for *dgah*] / pags paḥi mdog ni dkar ba la sogs pa lus kyi mdaṅs sṅar las gnas gyur pa ḥbyuṅ ba du ma žig gsuṅs te).

cig yud tsam de ñid la sa phyogs der rin po che sna bži las grub paḥi
khri stoñ byuñ bar gyur to /

/ de nas bcom ldan ḥdas kyis khri dañ po gsum la skor ba mdzad de /
khri bži pa la bžugs nas / lña sde bzañ po dañ / lhaḥi ḥkhor dpag tu med
pa la chos kyi ḥkhor lo dañ po bden pa bžiḥi chos kyi ḥkhor lo bskor te /

/ dge sloñ dag ḥdi ni sdug bsñal ḥphags paḥi bden pa ste /

śes par byaḥo / ḥdi ni kun ḥbyuñ ḥphags paḥi bden pa ste spañ
bar byaḥo / ḥdi ni ḥgog pa ḥphags paḥi bden pa ste mñon du byaḥo /

ḥdi ni lam ḥphags paḥi bden pa ste bsgom par byaḥo /

žes gsuñs pas / kun śes kau-ñdi-nyaḥi rgyud la mthoñ lam skyes te / lha
rnams kyis ched du brjod pa ched du brjod nas me tog gi char pus mo
nub tsam phab ste / sa rnam pa drug tu gYos so /

/ de la bden pa bžiḥi chos kyi ḥkhor lo bskor baḥi mdo ni / ḥkhor lo
dañ poḥi mdo dños yin žiñ / de dañ brjod bya phyogs mthun gyi sgo
nas / ḥdul ba luñ dañ / mdo dran pa ñer gžag dañ / mdo rgya cher rol
pa dañ / mdo sde las brgya pa dañ / mdo sde rtogs brjod brgya pa la
sogs pa yañ ḥkhor lo dañ poḥi mdor gtogs so /

/ de nas bcom ldan ḥdas kyis gnas bya rgod phuñ poḥi rir / lhan cig
spyod paḥi ḥkhor lña sde bzañ po la sogs pa dge sloñ lña stoñ ste ñan
thos kyi tshogs rnams dañ / ched du bya baḥi gdul bya byaḥ chub sems
dpaḥi grañs med pa dañ bcas pa la / bkaḥ bar pa mtshan ñid med paḥi
chos kyi ḥkhor lo bskor te /

² Certain divergences between the presentation here and that in Bu-ston's *History of Buddhism*, II, 45, show that Mkhas grub rje is using other sources, even if (as appears likely) he has read Bu-ston's work. Thus, Bu-ston, following the *Lalitavistara*, says that the 1000 seats were made of 7 kinds of jewels. He also says that the Teacher spoke at midnight, whereas in Mkhas grub's account the Teacher was resting at that time.

motion on this very site. Instantaneously, a thousand thrones, formed of four kinds of jewels, appeared on that site.²

The First Wheel

Then the Bhagavat circumambulated the first three thrones and seated himself on the fourth throne. For "the happy band of five" and the uncountable retinue of gods, he set into motion the first wheel of the law, the Wheel of the Law of the Four Truths. He said,

O Bhikṣus, suffering (*duḥkha*) is a Noble Truth (*ārya-satya*),
and is to be recognized (*parijñeya*).

The source [of suffering] (*samudaya*) is a Noble Truth,
and is to be removed (*praheya*).

The cessation [of the source] (*nirodha*) is a Noble Truth,
and is to be realized directly (*sākṣātkareya*).

The path [leading to that realization] (*mārga*) is a Noble Truth,
and is to be contemplated intensely (*bhāveya*).

The path of vision (*darśana-mārga*) arose in the stream of consciousness (*saṃtāna*) of Ājñātakauṇḍinya. The gods repeatedly expressed joy and praise (*udāna*), while a shower of flowers fell knee-deep, and the earth trembled in six different ways.

The *sūtras* which come from the setting into motion of the Wheel of the Law of the Four Truths are as follows: the basic one is the *Dharma-cakra-sūtra* (Toh. 337). The following *sūtras*, because their subject matter is consistent with that basic *sūtra*, also are classified as *sūtras* of the First Wheel: the *Vinayavastu* (Toh. 1, in 4 vols.), the *sūtra Saddharma-smṛtyupasthāna* (Toh. 287), the *sūtra Lalitavistara* (Toh. 95), the *Karma-śataka* (Toh. 340) of the *sūtra* class, the *Avadānaśataka* (Toh. 343) of the *sūtra* class, and others.

The Intermediate Wheel

Thereafter the Bhagavat, while sojourning on the mountain Gṛdhrakūṭa, set into motion the Wheel of the Law concerning lack of characteristics [of all the *dharmas*], which was the Intermediate Promulgation, to his assembled retinue — "the happy band of five" and other bhikṣus numbering five thousand, throngs of Śrāvakas, and innumerable Bodhisattva candidates for the high goal (*uddeśa-vineya*).

/ de la śes rab kyi pha rol tu phyin pa rgyas pa stoñ phrag brgya pa /
 ḥbriñ gi rgyas pa ñi khri lña stoñ pa / ḥbriñ gi ḥbriñ khri brgyad stoñ
 pa / ḥbriñ gi ḥbriñ bsdus pa śes rab khri pa / bsdus paḥi rgyas pa brgyad
 stoñ pa / bsdus paḥi bsdus pa ḥphags pa sdud pa rnams ni / bkaḥ bar
 baḥi mdo dños yin žiñ / de dañ brjod bya phyogs mthun gyi sgo nas
 tiñ ñe ḥdzin rgyal poḥi mdo / rdo rje gcod pa / sañs rgyas phal po che /
 lañ kar gśegs pa / ḥphags pa dkon mehog brtsegs pa chen poḥi mdo /
 phal chen la sogs pa yañ bkaḥ bar baḥi mdor gtogs so /

/ śes phyin gyi mdo la sras yum bcu bdun žes grags te / sñar bgrañs
 paḥi stoñ phrag brgya pa nas / sdud paḥi bar drug ni mñon rtogs brgyad
 tshañ ba brjod byar ston pas yum du ḥjog la / rab kyi rtsal gyis rnam
 par gnon pas žus paḥi mdo / śer phyin bdun brgya pa / śer phyin lña
 brgya pa / śes phyin tshul brgya lña bcu pa / śer phyin lña bcu pa / rdo
 rje gcod pa / śes rab sñiñ po / koḥu-śi-kaḥi mdo / lag bzañ gis žus paḥi
 mdo / śer phyin yi ge ñuñ ñu dañ / yi ge gcig ma ste / bcu gcig ni mñon
 rtogs brgyad tshañ pa mi ston pas sras su ḥjog go /

/ kha cig lag bzañ gis žus paḥi mdoḥi dod la / sgo ñi śu rtsa lña pa ḥdren
 no / rañ lugs śer phyin gyi mdo la sras yum bcu bdun du ma ñes te / de
 las mañ ba yod paḥi phyir ro /

/ bkaḥ tha ma legs par rnam par phye ba dañ ldan paḥi chos ḥkhor
 ni gnas yañ pa can la sogs par / ched du bya baḥi gdul bya theg pa thams
 cad la yañ dag par žugs paḥi byañ chub sems dpaḥ grañs med pa rnams
 la gsuñs te /

/ mdo sde dgoñs pa ñes par ḥgrel ba ni ḥkhor lo tha maḥi mdo dños
 yin žiñ / de dañ brjod bya phyogs mthun paḥi mdo rnams ni / ḥkhor
 lo tha maḥi mdo ru gtogs so / yañ ḥkhor lo tha maḥi mdoḥi mtshan la
 kha cig gis don dam rnam par ñes paḥi chos kyi ḥkhor lo žes zer ro /

* The eight *abhisamaya* are the eight subjects of the *Abhisamayālamkāra* (cf. Ober-
 miller, Bu-ston, II, p. 49, n.).

The basic *sūtras* of the Intermediate Promulgation are as follows: the most expanded of the *Prajñā-pāramitā* works, the *Śatasāhasrikā* (Toh. 8); the medium expanded, the *Pañcaviṃśatisāhasrikā* (Toh. 9); the medium medium, the *Aṣṭādaśasāhasrikā* (Toh. 10); the condensed medium medium, the *Daśasāhasrikā* (Toh. 11); the condensed expanded, the *Aṣṭasāhasrikā* (Toh. 12); and the condensed condensed, the *Saṅcaya-gāthā* (Toh. 13). The greater bulk of *sūtras* (T. *phal chen la sogs pa*), because their subject matter is consistent with those basic *sūtras*, also are classified as *sūtras* of the Intermediate Promulgation, e.g. the *Samādhirāja-sūtra* (Toh. 127), the *Vajracchedikā* (Toh. 16), the *Buddhāvataṃsaka* (Toh. 44), the *Laṅkāvatāra* (Toh. 107), and the *Mahāratnakūṭa* (Toh. 45).

It is customary to regard seventeen of the *Prajñā-pāramitā sūtras* as "mothers and sons". Thus, the six works starting with the *Śatasāhasrikā*, down to the *Saṅcayagāthā*, are "mothers" because they teach the complete subject matter of the eight *abhisamaya*.³ Eleven works are set down as "sons" because they do not teach the complete eight *abhisamaya*; these are: the *Suvikrāntavikramī-paripṛcchā* (Toh. 14), the *Saptaśatikā* (Toh. 24), the *Pañcaśatikā-prajñāpāramitā* (Toh. 15), the *Naya-śatapañcaśatikā* (Toh. 17), the *Prajñāpāramitā-pañcaśatikā* (Toh. 18), the *Vajracchedikā* (Toh. 16), the *Prajñā-hṛdaya* (Toh. 21), the *Kauśika* (Toh. 19), the *Subāhuparipṛcchā-sūtra* (Toh. 70), the *Svalpākṣaraprajñāpāramitā* (Toh. 22), and the *Ekākṣarīmātā* (Toh. 23).

Some substitute the *Pañcaviṃśati-prajñāpāramitā-mukha* (Toh. 20) for the *Subāhuparipṛcchā-sūtra*. Our own school has not decided on seventeen "mother and son" works among the *Prajñāpāramitā sūtras*, because there are many more than those [to be considered].

The Last Wheel

The Last Promulgation, the Wheel of the Law which has a perfect and intensive analysis, was pronounced in such places as Vaiśālī to the innumerable Bodhisattvas rightly stationed in any of the vehicles of candidates for the high goal.

The *Samdhinirmocana* (Toh. 106) of the *sūtra* class is the basic *sūtra* of the Last Wheel. *Sūtras* that are consistent with its subject matter are classified as *sūtras* of the Last Wheel. Also, some characterize the *sūtras* of the Last Wheel as the "Wheel of Absolute Certainty" (**paramārtha-viniścaya-cakra*).

/ kha cig tiñ ñe ḥdzin rgyal poḥi mdo / sañs rgyas phal po che / lañ
kar gśegs pa rñams bkaḥ tha mar ḥdren pa mi ḥthad de / spyir chos
thams cad bden par grub pas ston par ston paḥi theg chen gyi mdo yin
na bkaḥ bar par gtogs śiñ / mthar thug theg pa gcig tu ston paḥi mdo
yin na yañ der gtogs la / ño bo ñid gsum las kun brtags bden par ma grub
ciñ / gžan dbaṅ dañ / yoñs grub bden par ston paḥi mdo yin na bkaḥ
tha maḥi mdor gtogs śiñ / mthar thug theg pa gsum du ston paḥi theg
chen gyi mdo yin na yañ der gtogs pa las / tiñ ñe ḥdzin rgyal po sogs
mdo gsum po de ni / chos thams cad bden par med pa dañ / mthar thug
theg pa gcig tu ston pa śa stag yin paḥi phyir ro /

/ yañ bde gśegs sñiñ poḥi mdo / ḥphags pa gzuñs kyi dbaṅ phyug
rgyal pos žus paḥi mdo / mya ñan las ḥdas pa chen poḥi mdo / sor moḥi
ḥphren ba la phān paḥi mdo / dpal ḥphren señ gehi ña ros žus paḥi mdo /
ye śes snañ ba rgyan gyi mdo / ḥphel ba dañ ḥgrib pa med par bstan
paḥi mdo / rñā bo che chen poḥi mdo / rnam par mi rtog pa la ḥjug
paḥi gzuñs / mdo dgoñs pa ñes par ḥgrel pa ste / bcu po de la jo mo
nañ pas sñiñ poḥi mdo bcu žes zer te / bkaḥ ḥkhor lo tha mar ḥdod ciñ
ñes don du ḥdod do / mdo de dag kyis bde gśegs sñiñ po dañ / rdzogs
paḥi sañs rgyas kyi ño bo ñid sku don gcig ciñ / bden par grub pa / rtog
brtan ther zug / ḥdus ma byas mtshan dpes brgyan pa / sems can thams
cad kyi rgyud la ḥkhor ba thog ma med pa nas ñon moñs paḥi sbubs na
rañ chas su yod pa de dpe dgu don dguḥi sgo nas bstan par ḥdod la /
ḥkhor lo dañ po dañ bar pa drañ don du ḥdod do /

* The Sanskrit title is as the work is quoted in the *Ratnagotravibhāga Mahāyānot-
taratantraśāstra*, edited by E. H. Johnston (Patna, 1950); cf. his foreword, viii. The
work is included in the list of ten *sūtras* on the strength of the quotations in the *Ma-
hāyānottaratantra*, or *Uttaratantra*, as the *śāstra* is referred to in Tibet through the
Tibetan equivalents of these titles, especially *Rgyud bla ma*. So far there is no evidence
that the *Anūnatvāpūṇṇatvanirdeśaparivarta* was translated into Tibetan under a different
title or as a section of a larger work.

* The nine examples are available in Sanskrit in Johnston, ed. (*op. cit.*), pp. 59-60
(verses I, 96, 97):

Like the Buddha in an ugly lotus, honey in bees,
Kernels in husks, gold in alluvium, a treasure in the earth,
The stages beginning with the sprout in a tiny seed,
The body of the Victorious One in sodden clothes;
Royalty in the womb of a vile woman,
And a precious image in clods –
So also does this element abide in the sentient beings,
Who are obscured by adventitious corruption and defilement.
/ buddhaḥ kupadme madhu makṣikāsu
tuṣesu sārāṇy āsūcau suvarṇam /
nidhiḥ kṣitāv alpaphale 'ṅkurādi
praklinnavastreṣu jinātmabhāvah //
/ jaghanyanārījathare nṛpatvaṃ

Some classify the *Samādhirāja-sūtra*, the *Buddhāvataṃsaka*, and the *Laṅkāvatāra* under the Last Promulgation, but this is not valid. In general, when a *Mahāyāna sūtra* teaches that all entities (*sarvabhāvāḥ*) are void in the sense of real production (**tāttvika-siddhyā śūnya*), it belongs to the Intermediate Promulgation. Moreover, when a *sūtra* teaches the ultimate oneness of the vehicles, it also belongs there. On the other hand, when a *sūtra* teaches that, of the three characteristics (*lakṣaṇa*), (1) the imaginary one (*parikalpita*) is not really produced, (2) the dependency one (*paratantra*) and (3) the absolute one (*pariniṣpanna*) are really produced, it belongs among the *sūtras* of the Last Promulgation. Moreover, when a *Mahāyāna sūtra* teaches that the vehicles are ultimately three, it also belongs there. But the three *sūtras*, the *Samādhirāja*, etc., show only that all entities do not really exist and that the vehicles are ultimately one.

The Tathāgata-garbha sūtras

Furthermore, the ten *sūtras*, *Tathāgatagarbha-sūtra* (Toh. 258), *Dhāraṇīśvararājaparipṛcchā* (alias for the *Tathāgatamahākaraṇānirdeśa-sūtra*, Toh. 147), *Mahāparinirvāṇa-sūtra* (Toh. 120), *Ārya-aṅgulimālīya-sūtra* (Toh. 213), the *Jñānālokālaṃkāra-sūtra* (Toh. 100), the *Śrī-mālā-devi-siṃhanāda-sūtra* (Toh. 92), *Anūnatvāpūrṇatvanirdeśa-parivarta*,⁴ *Mahābherihāraka-sūtra* (Toh. 222), *Avikalpapraveśa-dhāraṇī* (Toh. 142), and *Samdhinirmocana-sūtra* (Toh. 106), are claimed by the Jo-mo-naṅ-pa school to be the ten [Tathāgata-] Garbha *sūtras* which, they maintain, are in the Last Wheel Promulgation and which, they maintain, have final meaning (*nītārtha*). They maintain that those *sūtras* teach by way of the nine meanings of nine examples⁵ that the Embryo of the Tathāgata (*tathāgatagarbha*) means the same as the Intrinsic-nature Body (*svabhāva-kāya*) of a Complete Buddha, that it is really produced, permanent, steadfast, eternal, adorned with unconditioned (*asaṃskṛta*) characteristics and minor marks, and that it has been in the stream of consciousness of all sentient beings since beginningless "cycles of life", but was covered by corruptions (*kleśa*) which have had the appearance of a self; and they maintain that the First and Intermediate Wheels are of provisional meaning (*neyārtha*).

yathā bhaven mṛtsu ca ratnabimbam /
 āgantukakleśaśāmalāvṛteṣu
 sattveṣu tadvat sthita eṣa dhātuḥ //

/ bu ston rin po ches mdo bcu po de bkaḥ tha maḥi mdo yin žiṇ /
mdo de dag las jo naṇ pas ḥdod pa ltar du bstan paḥi dbaṇ du mdzad nas
de dag draṇ don du bžed la / ŋo bo ṇid kyi sku daṇ / bde gśegs sṇiṇ po
don gcig par mdzad nas / de sems can kyi rgyud la med par bžed ciṇ /
bkaḥ bar pa kho na ṇes don du bžed do /

/ mdo bcu po de brjod bya phyogs mthun du ḥdod pa mi ḥthad de /
mdo dgoṇs pa ṇes ḥgrel gyi ḥphags pa spyān ras gzigs dbaṇ phyug gis
žus paḥi leḥu raṇs pos mthar thug theg pa gsum du bstan / byaṇ chub
sams dpaḥ don dam yaṇ dag ḥphags kyi žus paḥi leḥu raṇs pos / gžan
dbaṇ daṇ / yoṇs grub bden par grub par bstan / byams mgon gyis žus
paḥi leḥu raṇs pos yid šes las ŋo bo tha dad paḥi kun gžiḥi rnam šes
yod par bstan la / mdo gžan dgu po de thams cad kyi chos thams cad
bden par med pa daṇ / mthar thug theg pa gcig tu bstan ciṇ / kun gžiḥi
rnam šes med paḥi dbaṇ du byas nas bstan paḥi phyir ro /

/ yaṇ jo naṇ paḥi raṇ lugs la gžan dbaṇ ri boṇ gi rva daṇ mtshuṇs šin /
mthar thug theg pa gcig tu ḥdod pa daṇ / mdo dgoṇs pa ṇes ḥgrel ṇes
don du byas nas raṇ lugs kyi šes byed du byed pa ḥgal pa yin no /

raṇ gi lugs ni / bde gśegs sṇiṇ po sems can gyi rgyud la med na / sems
can gyi rgyud la saṇs rgyas kyi rgyu med pas sems can ḥtshaṇ rgya ba
mi srid par ḥgyur la / bde gśegs sṇiṇ po daṇ / ŋo bo ṇid sku don gcig
ciṇ / de sems can thams cad kyi rgyud la yod na sems can thams cad
saṇs rgyas yin par ḥgyur žiṇ / saṇs rgyas slar ḥtshaṇ mi rgya bas sems
can ḥtshaṇ rgya ba mi srid par ḥgyur baḥi phyir lugs de gṇis ka yaṇ mi
ḥdod do /

/ ḥo na ji lta bu že na / theg pa chen po rgyud bla ma las / bde bar
gśegs paḥi sṇiṇ po daṇ / bde bar gśegs paḥi khamṣ don gcig tu gsuṇs
šin / deḥi ḥgrel par / khamṣ kyi don ni ḥdir rgyuḥi don yin no / žes

* That work is especially concerned with the “element” (*dhātu*) of the Tathāgata* also called the “embryo” (*garbha*) of the Tathāgata, and the “species” (*gotra*) as is pointed out by Obermiller, with different translations for those terms, in the foreword to his translation from Tibetan (before the Sanskrit was edited by Johnston), “The Sublime Science of the Great Vehicle to Salvation”, *Acta Orientalia*, Vol. IX, (1931), p. 89.

Bu-ston rin-po-che took the position that those ten *sūtras* are *sūtras* of the Last Promulgation. While he was influenced to teach concerning those *sūtras* [the interpretation] maintained by the Jo-nañ-pa, he took them as having provisional meaning; and while he took the Svabhāva-kāya and the Tathāgata-Garbha as having the same meaning, he held it not to be in the stream of consciousness of a sentient being; and he held that only the Intermediate Promulgation has final meaning.

It is not valid to maintain that there is consistency of subject matter in those ten *sūtras*. All of the chapter "Asked by Ārya Avalokiteśvara" of the *Samḍhinirmocana-sūtra* is devoted to teaching that ultimately the vehicles are three; all of the chapter "Asked by the Bodhisattva Paramārthasamudgata" teaches that *paratantra* and *pariniṣpanna* are really produced; all of the chapter "Asked by Maitreya-nātha" treats the store consciousness (*ālaya-vijñāna*) as different in essence from the mind-based perception (*mano-vijñāna*). But all the other nine *sūtras* teach that all the natures have no reality and that the vehicles are ultimately one, because they teach on the assumption that there is no store consciousness.

Moreover, according to the Jo-nañ-pa's own school, *paratantra* is equivalent to a hare's horn (*śāśa-viṣāṇa*) [i.e. an impossibility] and the vehicles are ultimately one. But if we take the *Samḍhinirmocana-sūtra* to be of final meaning (*nītārtha*) [as the Jo-nañ-pa maintains], the contradiction is made obvious by their own school [which disagrees with a *sūtra* they say has 'final meaning'].

According to our own school.

(a) if there were no Embryo of the Tathāgata in the stream of consciousness of a sentient being, there would be no cause (*hetu*) of becoming "fully expanded" (*vibuddha*) in the stream of consciousness of a sentient being, and hence there would be no possibility that a sentient being could become "awakened" (*buddha*) and "expanded" (*vibuddha*);

(b) if Embryo of the Tathāgata meant the same as Intrinsic-nature Body (*svabhāva-kāya*) and were in the stream of consciousness of all sentient beings, all sentient beings would be "fully expanded"; and since what is "fully expanded" does not again become "awakened, but not expanded", there would be no possibility that a sentient being could become "awakened" (*buddha*) and "expanded". Therefore our school does not admit either one of those two theories.

Well then, what is the situation? The *Mahāyānottaratantra* (Toh. 4024) speaks of Embryo of the Tathāgata (*tathāgata-garbha*) and Element of the Tathāgata (*tathāgata-dhātu*) as identical.⁶ The commentary (Toh. 4025) says, "The meaning of 'element' here is the meaning of

gsuñs pas bde bar gśegs paḥi sñiñ po ni / bde bar gśegs paḥi rgyu / źes
bya ba yin no / de yañ sañs rgyas kyi rgyu tsam la bde bar gśegs paḥi
sñiñ po źes ni mi byaḥo /

/ ḥo na ji lta bu źe na / sems bden par grub pas stoñ paḥi stoñ ñid de
la sems kyi chos ñid rañ bźin rnam dag ces bya ste / de yañ glo bur gyi
dri ma dañ ma bral baḥi gnas skabs kyi sems kyi chos ñid rañ bźin rnam
dag de la bde bar gśegs paḥi sñiñ po ḥam / rañ bźin du gnas paḥi rigs /
źes byaḥo / glo bur gyi dri ma ma lus pa dañ bral baḥi gnas skabs kyi
sems kyi chos ñid rañ bźin rnam dag de la / ño bo ñid skuḥam / ḥgog
bden mthar thug gam / bral ḥbras mthar thug gam / dag pa gñis ldan
gyi chos ñid dam / dag pa gñis ldan gyi chos sku źes byaḥo / glo bur
gyi dri ma źes bya ba ni / ñon moñs pa dañ / śes byaḥi sgrib pa gñis so /
/ des na ño bo ñid sku yin na bde gśegs sñiñ po ma yin dgos pa yin
te / glo bur gyi dri ma dañ bral ba yin na / ma bral ba ma yin dgos paḥi
phyir ro /

/ rañ lugs la yañ bde gśegs sñiñ po dañ ño bo ñid skuḥi rnam grañs
de dag / ḥdus ma byas śiñ dños po med pa / rtag brtan ther zug yin gyi /
bden par grub pa ni ma yin no /

/ ḥkhor lo gsum las dañ po ni theg dman gyi sde snod dañ / gźan gñis
theg chen gyi sde snod do / de yañ ḥkhor lo dañ pos ñan thos paḥi lta
ba ston / bar pas dbu maḥi lta ba ston / tha mas sems tsam gyi lta ba
ston la / des na ḥkhor lo bar pa ñes don dañ / gźan gñis drañ don no /

/ sañs rgyas kyi bkaḥ thams cad gsuñ rab yan lag bcu gñis su ḥdu
ste / bcu gñis gañ źe na / slob dpoñ śānti-pas brgyad stoñ ḥgrel pa sñiñ
po mchog las /

/ mdo sde dbyaṅs bśñad luñ bstan dañ /

/ tshigs bcad ched brjod gleñ gźi dañ /

⁷ Johnston, ed. (*op. cit.*), p. 72, line 10: / hetvartho 'tra dhātvarthaḥ /. This is im-
mediately preceded by: / atas tat prāpyate hetus tathāgatadhātur iti /.

'cause'." Therefore, the Embryo of the Tathāgata is a *cause* of the Tathāgata. On the other hand, not in every case is a cause of Buddhahood to be called Embryo of the Tathāgata.

Well then, what is the situation? The *citta* is void of real production, but in that voidness the supreme state of thought (*citta-dharmatā*) is called "intrinsically pure" (*svabhāvaviśuddhi*).

Furthermore,

(a) that supreme state of thought, intrinsically pure, when in conditions not free from adventitious defilements, is the Embryo of the Tathāgata or Species intrinsically abiding;

(b) that supreme state of thought, intrinsically pure, when in conditions completely free from adventitious defilements, is the Intrinsic-nature Body, also called "ultimate of the truth of cessation", "ultimate fruit of freedom [from fetters]", "the supreme state possessed of two purities", or "Dharma-kāya possessed of two purities". "Adventitious defilements" means the two obscurations (*āvaraṇa*) of corruption (*kleśa*) and of the knowable (*jñeya*).

Thus, it must be that the Intrinsic-nature Body (*svabhāva-kāya*) is not the Embryo of the Tathāgata, because if there is freedom from adventitious defilement, it must be that there is no lack of (such) freedom.

Moreover, in our school, the terms "unconditioned" (*asaṃskṛta*), "non-concrete" (*abhāva*), and "permanent, steadfast, eternal" pertain to [both] Embryo of the Tathāgata and Intrinsic-nature Body; but not the term "real production" (T. *bden par grub pa*).

Of the three wheels, the first is the Hīnayāna collection (*piṭaka*); the other two, the Mahāyāna collection. Furthermore, the first wheel teaches the Śrāvaka doctrine; the intermediate one teaches the Mādhyamika doctrine; the last one teaches the Cittamātra doctrine. Consequently, the intermediate wheel has final meaning and the other two have provisional meaning.

2. ASSEMBLING THE PROMULGATIONS

All the promulgations of the Buddha are comprised by the twelve groupings of the Sacred Word (*pravacana*). The preceptor Śānti-pā states them in his *Aṣṭasāhasrikāprajñāpāramitāpāñjikāsārottamā-nāma* (Toh. 3803):

Aphorisms (*sūtra*), [the preceding in] Mingled Prose and Verse (*geya*), Prophecies (*vyākaraṇa*), Verses (*gāthā*), Joyous

/ rtogs brjod de lta bu byuñ dañ /
 / skyes rabs śin tu rgyas pa dañ /
 / rmad byuñ gtan la phab pañi sde /
 / gsuñ rab yan lag bcu gñis yin /

žes gsuñs pa rnams so /

/ de dag las glen gži / rtogs brjod / de lta bu byuñ ba / skyes rabs dañ
 bži gcig tu bsdus pa ni / gsuñ rab yan lag dguho /

/ yañ sañs rgyas kyi gsuñ rab dañ bkañ don gcig cin / de la dbye na
 žal nas gsuñs pañi bkañ dañ / byin gyis brlabs pañi bkañ dañ / rjes su
 gnañ bañi bkañ dañ gsum mo / dañ po ni / hphags pa sdud pa lta buho /
 gñis pa la gsum las / skus byin gyis brlabs pañi bkañ ni mdo sde sa bcu
 pa lta bu / gsuñ gis byin gyis brlabs pañi bkañ ni ma skyes dgrañi hgyod
 pa bsal bañi mdo lta bu / thugs kyis byin gyis brlabs pañi bkañ la gsum
 las / thugs tiñ ne hdzin gyis byin gyis brlabs pañi bkañ ni šes rab sñiñ
 po lta bu / thugs thugs rjes byin gyis brlabs pañi bkañ ni / gnod sbyin
 dañ lha dañ klu la sogs pa rnams kyis rañ rañ gi sñags smras pa rnams
 sañs rgyas kyi thugs rjes hbras bu khyad par can hbyuñ bañi sñags su
 byin gyis brlabs pa lta bu / thugs bden pañi stobs kyis byin gyis brlabs
 pañi bkañ ni / bcom ldan hđas kyis bden pañi stobs thugs kyis brjod
 pañi mthus / ri dañ / śiñ dañ / rtsig pa sogs las chos kyi smra byuñ ba
 lta buho /

/ rjes su gnañ bañi bkañ ni / bcom ldan hđas kyis chos yañ dag par
 sdud pañi mdo las / dge sloñ dag ñañi gsuñ rab rnams kyi thog mar
 hđi skad bdag gis thos pa dus gcig na / žes bya ba la sogs pa dañ / bar
 bar du htshams sbyor gyi tshig rnams chug la sdus śig ces gsuñs pas /
 bcom ldan hđas mya ñan las bzla bañi tshul bstan pañi rjes la / ñan
 thos rnams kyis thog mar hđi skad bdag gis thos pa dus gcig na / žes
 bya ba la sogs pa dañ / bar bar du htshams sbyor la sogs pa gsuñ rab
 la bcug pa lta buho /

Impersonal Utterances (*udāna*), Instructive Personal Discourses (*nidāna*), Parables (*avadāna*), Legends (*itivṛttaka*), The Bodhisattva Lives of the Buddha (*jātaka*), Grand Scripture (*vaipulya*), the Marvellous (*adbhutadharma*), and Explanation (*upadeśa*), are the twelve groupings of the Sacred Word.

If, among those, the Instructive Personal Discourses, Parables, Legends, and Bodhisattva Lives of the Buddha be subsumed under one category, then there are nine groupings of the Sacred Word.

Moreover, the Buddha's Sacred Word and Promulgations being identical, the Sacred Word may be divided into three classes: 1. Promulgation expressed with his own mouth; 2. Promulgation through blessing (*adhiṣṭhāna*); 3. Promulgation by authorization (*anujñā*).

1. (Promulgation expressed with his own mouth) — for example, the *Āryasañcaya* (Toh. 13).

2. (Promulgation through blessing) — this is further divided into three:

a. Promulgation through blessing of Body — for example, the *Daśabhūmikasūtra* (a chapter of the *Avataṃsaka*, which is Toh. 44);

b. Promulgation through blessing of Speech — for example, the *Ājātaśatrukaukṛtyavinodana-sūtra* (Toh. 216);

c. Promulgation through blessing of Mind — this is further divided into three:

(1). Promulgation through blessing of Mind Samādhi — for example, the *Prajñāhṛdaya* (Toh. 21);

(2). Promulgation through blessing of Mind Compassion — for example, the individual *mantras* expressed by *yakṣas*, *devas*, *nāgas*, etc., which are blessed by the compassion of the Buddha into *mantras* that originate superior fruit;

(3). Promulgation through blessing of Mind Truth-Force — for example, the words of the Doctrine (*dharma*), which proceed from mountains, trees, walls, and so forth, through the force of having been uttered by the Bhagavat mentally with the power of truth (*satya-bala*).

3. Promulgation by authorization — for example, the Bhagavat said in the *Dharmasaṃgīti-sūtra* (Toh. 238): "Mendicants, my Sacred Words (*pravacana*) must be introduced with the phrase, Thus I have heard on a certain occasion" (*evaṃ mayā śrutam ekasmin samaye*), and so on; and, "At intervals [appropriate] connecting phrases should be inserted." Therefore, after the Bhagavat had displayed the method of passing into Nirvāṇa, the Śrāvakas introduced the Sacred Word (*pravacana*) with "Thus I have heard on a certain occasion" and so on, and at intervals inserted connecting phrases.

/ yañ rgyal bañi gsuñ rab thams cad sde snod gsum du ḥdu ste / lhag pa tshul khirms kyi bslab pa brjod byaḥi gtso bor ston pa ḥdul bañi sde snod / lhag pa tiñ ñe ḥdzin gyi bslab pa brjod byaḥi gtso bor ston pa mdo sdeḥi sde snod / lhag pa śes rab kyi bslab pa brjod byaḥi gtso bor ston pa mñon pañi sde snod do / lhag pa tiñ ñe ḥdzin gyi bslab pa dañ sañs rgyas kyi bstan pañi ži gnas don gcig la / lhag pa śes rab kyi bslab pa dañ lhag mthoñ don gcig go /

/ de la yañ gsuñ rab yan lag bcu gñis kyi dañ po lña ni / theg dman gyi mdo sdeḥi sde snod dañ / de nas bži ni ḥdul bañi sde snod de / de la theg pa gñis kañi ḥdul bañi sde snod yod do / tha ma gsum ni theg chen gyi mdo sdeḥi sde snod do / de dag gi bar bar na chos rnams kyi rañ dañ spyiḥi mtshan ñid ston pa thor bu thor bur gnas pa rnams ni mñon pañi sde snod do / mñon pa kun las btus pa ltar na / gtan la phab pa bstan pañi sde / mñon pañi sde snod de / de la theg pa gñis kañi mñon pañi sde snod yod do /

/ yañ rgyal bañi gsuñ rab thams cad chos kyi phuñ po brgyad khri bži stoñ du ḥdu ste / ḡdul byaḥi rgyud kyi ḥdod chags la śas cher spyod pa ñi khri chig stoñ dañ / že sdañ la śas cher spyod pa dañ / gti mug la śas cher spyod pa dañ / de gsum cha mñam la spyod pa ñi khri chig stoñ re ste / ñon moñs pa brgyad khri bži stoñ gi gñen por gsuñs so /

/ tshad ni ñan thos pa kha cig gis / mñon pa sde bdun gyi ya gyal gyi chos kyi phuñ po žes pañi bstan bcos gcig yod pa de chos phuñ gcig gi tshad de / de la ślo-ka stoñ yod ces ḥdod do / yañ ñan thos pa kha cig gis phuñ po dañ skye mched la sogs pañi don tshan re rdzogs par stoñ pañi gsuñ rab tshan pa re chos phuñ rer ḥdod do / theg chen pa kha cig glañ po che rab brtan gyi rgyab khal non pañi snag tshas chos phuñ gcig ḥbri bar nus so / žes paḥo /

/ rañ gi lugs ni / slob dpon dbyig gñen gyis ñon moñs pa brgyad khri bži stoñ las / ñon moñs pa re reḥi gñen po rdzogs par stoñ pañi gsuñ rab tshan pa re la chos phuñ re rer gsuñs pa ltar ḥdod do /

/ bcom ldan ḥdas mya ñan las ḥdas pañi tshul bstan pañi ḥog tu bkah bsdu ba rim pa gsum byuñ tshul ni / bcom ldan ḥdas kyis chos kyi ḥkhor lo bskor bañi mdzad pa zin nas bstan pa ḥod sruñs chen po la gtad de /

Furthermore, all the Sacred Word of the Buddha is gathered into three collections. The one that teaches chiefly the Instruction in Higher Morality (*adhiśīla*) is the *Vinaya-piṭaka*. The one that teaches chiefly the Instruction in Higher Meditation (*adhisamādhi*) is the *Sūtra-piṭaka*. The one that teaches chiefly the Instruction in Higher Insight (*adhiprajñā*) is the *Abhidharma-piṭaka*. The Instruction in Higher Meditation is identical with calming (*śamatha*) as taught by the Buddha; and the Instruction in Higher Insight is identical with higher vision (*vipaśyanā*).

Moreover, the first five of the twelve groupings of the Sacred Word are the *Sūtra-piṭaka* of the Lower Vehicle (*hīnayāna*). The next four are the *Vinaya-piṭaka*; and it is the *Vinaya-piṭaka* of both Vehicles. The last three are the *Sūtra-piṭaka* of the Great Vehicle (*mahāyāna*). Within them, the passages scattered at random which teach the individual and universal characteristics of natures (*dharma-svalakṣaṇa* and *dharma-sāmānyalakṣaṇa*) constitute the *Abhidharma-piṭaka*. According to the *Abhidharmasamuccaya* (Toh. 4049), the section [of the Sacred Word] that teaches the Explanation (*upadeśa*) is the *Abhidharma-piṭaka*, and in it is the *Abhidharma-piṭaka* of both Vehicles.

Again, it has been proclaimed that all the Sacred Word of the Buddha is incorporated in the *dharma-skandha* of the 84,000 *dharma*s, which are antidotes for the 84,000 corruptions (*kleśa*) as follows: 21,000 practices in which passion (*rāga*) predominates in the stream of consciousness of the candidates; a like number of practices in which hatred (*dveṣa*) predominates; the same number for delusion (*moha*); and 21,000 of practising the three [poisons] in equal proportion.

In regard to its size, some Śrāvakas maintain that of the seven sections of the Abhidharma, alone the treatise (*śāstra*) called *Dharmaskandha* is the size of a single *dharmaskandha*, that in it are one thousand *śloka*s. Other Śrāvakas maintain that each section of Sacred Word that fully explains a department of meaning, such as "aggregates" (*skandha*) and "sensory bases" (*āyatana*), is a *dharmaskandha*. Some Mahāyānists assert that one *dharmaskandha* is the amount that can be written with all the ink one strong elephant can carry on his back.

Our own school follows Vasubandhu, who maintains that one *dharmaskandha* is tantamount to that portion of the Sacred Word which suffices to counteract one of the 84,000 corruptions.

After the Bhagavat's entrance into Nirvāṇa, there were three steps in the compiling of his Promulgations. When the Bhagavat had finished setting the wheel of the law into motion, he entrusted it to Mahākāśyapa. Then,

dp̄yid zla tha chuñ skar ma sa gaḥi ña baḥi tshes bco lñaḥi nub mo rtsva mchog gi groñ khyer du mya ñan las bzla baḥi tshul bstan to /

/ deḥi dbyar de rgyal poḥi khab kyī bde can maḥi phug tu rgyal po ma skyes dgras sbyin bdag byas nas / ḥphags pa ḥod sruñs chen pos dge ḥdun gyi gnas brtan mdzad paḥi dgra bcom pa lña brgyas dbyar gnas par khas blañs so /

/ deḥi tshe dgra bcom pa lña brgyaḥi snam sbyar rnams brtsegs pa gdan du btiñ baḥi steñ du ḥphags pa kun dgaḥ bos ḥdzegs te / kha mñan yod du phyogs nas thal mo sbyar gdoñ mchi ma dañ bcas sñan paḥi gdañs dañ bcas te / ḥdi skad bdag gis thos pa dus gcig na / zes bya ba la sogs pas / mdo sdeḥi sde snod bsdus so / deḥi don ni mdo sdeḥi sde snod ji sñed gsuñs pa thams cad tshig gcig kyañ lhag chad med par blo las bton paḥo / de nas kun dgaḥ bo stan las babs te ḥkhor do / de nas ḥphags pa ñe bar ḥkhor gyis ḥdul baḥi sde snod bsdus so / de nas ḥphags pa ḥod sruñs chen pos sña ma bzin du mñon paḥi sde snod bsdus so /

/ de nas ḥod sruñs chen po ḥdi sñam du bdag gis bstan paḥi bya ba cuñ zad byas kyī / da ni mya ñan las bzlaḥo dgoñs nas / kun dgaḥ bo la bstan pa gtad de / khyod kyis kyañ bstan pa śa-naḥi gos can la gtoñ cig ces gsuñs nas / bcom ldan ḥdas kyī mchod rten brgyad la phyag ḥtshal du byon te / klu yul dañ / lha yul du de bzin gsegs paḥi tshems mche ba re re bzugs pa la yañ phyag ḥtshal du byon nas slar byon te / rgyal po ma skyes dgra la sbron bu byon pas rgyal po gñid log par gzigs nas / ḥkhor rnams la / ña mya ñan las bzla ba ḥdir sbron du byuñ zes smras zig / ces gsuñs te / lho phyogs kyī ri bya rkañ can zes bya ba / ri gsum ḥdus paḥi dbus su byon nas rdzu ḥphrul sna tshogs bstan te / rtsvaḥi stan la skyil mo kruñ bcas / bcom ldan ḥdas kyis gnañ baḥi phyag dar khrod kyī snam sbyar de bsnams te / spur de ji srid rgyal ba byams pa ḥjig rten du chos ston par ḥgyur pa de srid du mi ḥjig ciñ mdañs cuñ zad kyañ ñams par mi ḥgyur par byin gyis brlabs te / mya ñan las ḥdas so / de nas gnod sbyin rnams kyis ri gsum po de kha sbyar nas bzag go /

* The translation “asterism Viśākha” is due to Mkhas grub rje’s *skar ma sa gaḥi ña ba*. If *skar ma* is omitted, or is considered superfluous, the translation should be “Vaiśākha month”.

in the city of Kuśinagara, in the evening of the fifteenth day of the last month of Spring when the moon was full in the asterism Viśākhā,⁸ he demonstrated the method of passing into Nirvāṇa.

a. *The first council*

During the summer season of the same year, with the sponsorship of King Ajātaśatru, the five hundred Arhats whom Kāśyapa had made Elders (*sthavira*) in the Saṃgha, took a promise to observe a summer session (*varṣa*) in the cave "She who holds bliss" (T. *bde can ma*) of the city Rājagṛha.

At that time the five hundred Arhats piled up their waist robes (*saṃghāṭī*) for a seat; the noble Ānanda ascended it, joined the palms of his hands in the direction of Śrāvastī, and with his face wet with tears spoke in a melodious voice, "Thus have I heard on a certain occasion", and so on. Thereby, the *Sūtra-piṭaka* was compiled. The meaning of this is that he recited every single word of the *Sūtra-piṭaka* from memory, without any additions or omissions. Having finished, he descended from the seat and took his (own) place. Then the noble Upāli compiled the *Vinaya-piṭaka*, and after him the noble Mahākāśyapa compiled in the same way the *Abhidharma-piṭaka*.

Thereupon, the noble Mahākāśyapa reflected, "I have already performed the requirements of the teaching in some degree; now I intend to enter Nirvāṇa." He entrusted the teaching to Ānanda with the words, "You, in turn, must entrust the teaching to Śāṇavāsa." Then he went to bow to the eight *stūpas* of the Bhagavat; and as in each country of the *nāgas* and *devas* there was a tooth of the Tathāgata, he went to those places to bow. Upon returning, he went to report to King Ajātaśatru, who happened to be sleeping. Therefore he said to the courtiers, "Tell the King I came here to report that I am about to enter *Nirvāṇa*." Then he went south to the Chicken-foot Mountain (*kukkuṭapāda*); and having entered [the valley] between the group of three mountains, he displayed various magical metamorphoses. Seated with folded legs on a seat of grass, he held up the waist robe patched with rags from rubbish heaps, which the Bhagavat had allowed him. Blessing his corpse so that it would not decompose, nor even its complexion deteriorate until the time when the Victor Maitreya shall appear in the world to teach the Law, he passed into *Nirvāṇa*. Thereupon, the Yakṣas merged the three mountains.

/ de nas śa-naḥi gos can rgya mtshor rin po che len du soṅ pa las ḥkhor
 te / bcom ldan ḥdas gaṅ na bźugs / lo lñaḥi dus ston byaḥo / źes smras
 pa las / mya ṇan las ḥdas so / źes thos pas brgyal bar gyur to / brgyal
 ba saṅs nas ḥphags pa śā-ri-bu daṅ / moḥu-gal-gyi-bu daṅ / ḥod sruṅs
 chen po rnams dris pas kyaṅ mya ṇan las ḥdas so źes thos te / yaṅ brgyal
 lo / de saṅs nas / da lta su bźugs / kun dgaḥ bo bźugs so / de nas kun
 dgaḥ bo ḥkhor bcas spyān draṅs te lo lñaḥi dus ston byas so / de nas
 kun dgaḥ bos śa-naḥi gos can rab tu byuṅ źiṅ bsṅen par rdzogs nas /
 des kyaṅ sbyaṅs pas sde snod gsum la mkhas par gyur ciṅ dgra bcom
 par gyur to /

/ de nas ḥphags pa kun dgaḥ bos bstan paḥi bya ba rgya cher mdzad
 nas / dge sloṅ źig kha ton byed pa las /

/ gaṅ ni lo brgyar ḥtsho ba ni /

/ ṇes par chu la bya gag bźin /

źes ḥdon pa gsan te / bcom ldan ḥdas kyis de ltar ma gsuṅs kyi /

/ gaṅ na lo brgyar ḥtsho ba ni /

/ ṇes par skye źiṅ ḥjig pa yin /

źes ldogs śig ces gsuṅs pas / dge sloṅ des raṅ gi mkhan poḥi druṅ du
 phyin te ḥphags pa kun dgaḥ bo ḥdi skad gsuṅ ṇo / źes smras pas /
 mkhan po dge sloṅ de raṅ gis nor bar bstan pa de ma ḥdod nas / kun
 dgaḥ bo ni rgas gyur te / dran pa ṇams pas brjod pa yin / źes smras so /
 de dge sloṅ des kun dgaḥ bo la smras pas / kun dgaḥ bo yid byuṅ ste /
 da ni saṅs rgyas kyi bstan pa yaṅ ḥdi ltar gyur pas mya ṇan las bzlaḥo
 sṇam du dgoṅs te / śa-naḥi gos can la bstan pa gtad de / khyod kyis
 kyaṅ groṅ khyer bcom brlag gi spos ḥtshoṅ sbas paḥi bu ṇe sbas la
 bstan pa gtod cig / de ni mtshan med paḥi saṅs rgyas su gyur nas saṅs
 rgyas kyi bya ba byed par de bźin gśegs pas luṅ bstan to / źes gsuṅs nas
 rgyal po ma skyes dgra la sbron du byon pa na rgyal po gñid log pas /
 ḥkhor rnams la kho bo ḥdir sbron du byuṅ źes smras śig ces gsuṅs nas /
 ḥkhor daṅ bcas te chu bo ga-ṅgāḥi ḥgram du gśegs so /

/ de nas rgyal po ma skyes dgra gdugs kyi yu ba chag pa rmis pa las /
 sad de smras pas / ḥkhor rnams kyis / ḥphags pa kun dgaḥ bo mya
 ṇan las bzla ba sbron du byon no / źes smras pas brgyal bar gyur to /
 brgyal pa saṅs nas glaṅ po che la źon te brgyugs nas chu bo ga-ṅgāḥi
 ḥgram du phyin to /

/ deḥi tshe yaṅs pa can gyi li-tsā-byi rnams lhas sbran pa la brten nas
 mchod paḥi yo byad maṅ po thogs te chu bo ga-ṅgāḥi ḥgram du lhags
 so / draṅ sroṅ źig kyaṅ ḥkhor lña brgya daṅ lhan cig tu lhags te / kun
 dgaḥ bo las rab tu byuṅ źiṅ bsṅen par rdzogs par gsol bas / kun dgaḥ

Then Śāṇavāsa, having obtained jewels from the ocean, returned and said, "Where is the Bhagavat? He will be my teacher for five years." "Passed into *Nirvāṇa*", he heard and fainted. Regaining consciousness, he inquired after Śāriputra, Maudgalyāyana, and Mahākāśyapa, and when he learned that they too had entered *Nirvāṇa*, he fainted again. When he recovered, he asked, "Who now remains?" and was told, "Ānanda remains." So he invited Ānanda and his followers, and they taught him for five years. Thereupon, Ānanda made Śāṇavāsa a monk and ordained him. He applied himself and became expert in the three collections (*tripiṭaka*), and attained Arhatship.

After the noble Ānanda had performed on a large scale the duties of [spreading] the teaching, he heard a *bhikṣu* reciting the stanza.

He who lives a hundred years

Is certainly like a water fowl in water.

And so he said, "That is not what the Bhagavat has taught, but rather,

He who lives a hundred years

Certainly is born and dies."

The *bhikṣu* thereupon went to see his own master to report what Ānanda had said. The master, unwilling to admit to the *bhikṣu* his own error, said, "Ānanda has grown old and speaks with a deteriorated memory." When the *bhikṣu* repeated that to Ānanda, the latter, despairing, thought, "Now that the teaching of the Buddha has come to this, I should enter *Nirvāṇa*." Thereupon, he entrusted the teaching to Śāṇavāsa with the words, "You, in turn, must entrust the teaching to Upagupta, the boy who sells incense at Māthurā. Concerning him, the Tathāgata made a prophecy that, having become a Buddha without the (32) characteristics (*lakṣaṇa*), he will perform the duties of a Buddha." He then went to report to King Ajātaśatru, but it happened that the King was sleeping. So he told the courtiers, "Report to the King that I came here." And he proceeded with his retinue to the bank of the Ganges.

Meanwhile the King dreamed that the handle of his parasol had broken. When he awoke, he spoke about his dream, and the courtiers reported that the noble Ānanda had come to announce his imminent departure into *Nirvāṇa*. The King fainted. When he recovered consciousness, he mounted an elephant and hurried to the bank of the Ganges.

At that time having been apprised by a *deva*, the Licchāvis of the city of Vaiśālī, carrying many offering supplies, assembled on the bank of the Ganges. Also, a Rṣi and his retinue of 500 came there all together to ask Ānanda to make them monks and ordain them. Ānanda "mate-

bos chu bo ga-ngāḥi dbus su gliṅ ḡig sprul te / ṅi maḥi guṅ la rab tu
 byuṅ ḡiṅ bsṅen par rdzogs pas de ma thag tu dgra bcom pa thob ste /
 dgra bcom pa ṅi ma guṅ ba ḥam / chu dbus pa ḡes byaḥo / de mkhan
 po mya ṇan las bzla baḥi sṇon du bdag bya ṇan las bzlaḥo sṇam nas
 kun dgaḥ bo la ḡus pas / khyod de skad ma zer ḡig / de bḡin gḡegs pas
 kha che ni bsam gtan gyi gnas daṅ mthun pa ste / der dgra bcom pa
 ṅi ma guṅ ba ḡes bya bas saṅs rgyas kyi bstan pa ḥjog par ḥgyur ro /
 ḡes luṅ bstan gyi / khyod der soṅ la saṅs rgyas kyi bstan pa ḡog cig ces
 gsuṅs te / des kyaṅ kha cher bstan pa rgya cher spel to /

/ de nas kun dgaḥ bo mya ṇan las ḥdas te / gduṅ cha gṅis su bgos
 nas rgyal poḥi khab daṅ / yaṅs pa can du mchod rten re re byas so / de
 nas śa-naḥi gos can gyis saṅs rgyas kyi bstan paḥi bya ba rgya cher
 mdzad de / ṅe sbas rab tu byuṅ ḡiṅ / bsṅen par rdzogs te de la bstan
 pa gtad do / de nas ḥphags pa ṅe sbas kyis bstan paḥi bya ba bsam gyis
 mi khyab pa mdzad do / slob ma dgra bcom pa re re byuṅ ba na brag
 phug ḥdom lṅa bcu pa ḡig tu so śiṅ sor lṅa pa re re dor bas de yoṅs su
 gaṅ bar gyur to / de nas des bstan pa dhi-dhi-ka la gtad / des nag po la
 gtad / des legs mthoṅ chen po la gtad de /

/ legs par gsuṅ mdzad thub paḥi dbaṅ po daṅ /

/ ḥod sruṅs kun dgaḥ śa-naḥi gos can daṅ /

/ ṅe sbas dhi-dhi-ka daṅ nag po daṅ /

/ legs mthoṅ chen po bstan paḥi gtad rabs bdun /

ḡes so /

/ de nas bsdus gṅis pa ni /

/ bcom ldan ḥdas mya ṇan las ḥdas nas lo brgya daṅ bcu ḥdas pa na
 yaṅs pa can gyi dge sloṅ rnam ruṅ ba ma yin paḥi gḡi bcu spyod pas
 rṅed pa daṅ ldan no / de na dgra bcom pa thams cad ḥdod ces bya ba
 rnam thar brgyad pa ḡig yod pa de sṅiṅ las chuṅ ṅur gnas so /

/ groṅ khyer nor can ḡes bya ba nas / dgra bcom pa grags pa ḡes bya
 ba ḥkhor lṅa brgya daṅ bcas te yaṅs pa can du lhags so / yaṅs pa can
 gyi dge sloṅ rnam rṅed pa ḥgod pa mthoṅ ste ciḥi phyir ḥdi dag rṅed pa
 che bar gyur sṇam du brtags pas ruṅ ba ma yin paḥi gḡi bcu spyad pa las

rialized" (T. *sprul*) an island in the middle of the Ganges river; and when the sun reached the zenith, they became monks, were given ordination, and immediately afterwards attained Arhatship. They were called the "Noon Arhats", or the "Men of the middle of the river". Then the Rṣi reflected, "I should enter *Nirvāṇa* before my superior (*upādhyāya*)."
He asked Ānanda, who replied, "Do not say that. The Tathāgata has prophesied that Kashmir, being a place fit for meditation, will be where the Arhat Madhyāntika ('Zenith of the Sun') will establish the teaching of the Buddha. That being the case, go there and establish the teaching of the Buddha." He then propagated the teaching far and wide in Kashmir.

Then Ānanda entered *Nirvāṇa* and his relics were divided into two portions and *stūpas* erected at both Rājagṛha and Vaiśālī. Śāṇavāsa performed far and wide the duties of the Buddha's teaching, received Upagupta into the order, ordained him, and entrusted the teaching to him. The noble Upagupta performed the duties of the teaching in a miraculous way. Each of his disciples became an Arhat; [they were so numerous that] a cave of fifty fathoms was completely filled by each of them throwing into it a five-finger breadth of toothpicks. Then he entrusted the doctrine to Dhītika, who in turn entrusted it to Kāla, who in turn entrusted it to Mahāsudarśana. It is said,

The powerful one of the *munis* made the [teaching],
well expressed (*subhāṣita*);
And Kāśyapa, Ānanda, Śāṇavāsa, Upagupta,
Dhītika, Kāla, and Mahāsudarśana,
Are the seven hierarchs of the teaching.

b. *The second council*

One hundred and ten years after the *Nirvāṇa* of the Bhagavat, the *bhikṣus* of Vaiśālī were committing the ten transgressions, thereby amassing goods. At that place lived an Arhat by the name of Sarvakāmin who, having experienced the eight releases (*aṣṭau vimokṣāḥ*), abided with few desires.

An Arhat named Yaśas, together with five hundred followers, arrived at Vaiśālī from the town of *Dhanika. When he saw that the monks of Vaiśālī had built up great holdings, he wondered how it was done and learned that the monks committed the ten transgressions. The Arhat presented himself to Sarvakāmin, saluted him, and asked, "Noble one,

byuñ bar mkhyen te / dgra bcom pa thams cad ḥdod kyi druñ du phyin
 nas phyag ḥtshal te / ḥphags pa a-la-la źes bya baḥi gźi spyad du ruñ
 ñam / des smras pa / ci źig / mi mthun paḥi las byas nas mjug tu thams
 cad kyiś a-la-la źes brjod pas las ḥchags źes zer ro / smras pa mi ruñ
 ño / ltuñ ba cir ḥgyur / ñes byas so / gañ du bcas / mñan yod duḥo /
 su la bcas / drug sde laḥo / ḥo na yañs pa can gyi dge sloñ dag de ltar
 spyod na bzod dam / mi bzod do / ḥo na ji ltar bgyi / spañ bar byaḥo /
 de bźin du gźi bcu po thams cad brjod de yañs pa can gyi dge sloñ rnamś
 spañ bar bgros so /

/ de nas ḥphags pa thams cad ḥdod kyiś yañs pa can gyi dge sloñ
 rnamś dbyuñ bar bya yi / khyod phyogs tshal du soñś śig / źes gsuñś te /
 dgra bcom pa grags pas rdzu ḥphrul gyiś dmar bu can la sogs paḥi yul
 so sor phyin nas dgra bcom pa rnamś la yañs pa can gyi dge sloñś rnamś
 gźi bcu spyod pa brjod nas / kho bos ga-ñdi brduñś pa na khyed so so
 nas byon cig / ces bskul te slar yañs pa can du byon nas / gtsug lag
 khañ sgo bcad de / ga-ñdi brduñś pas ḥphags pa kun dgaḥ bos mkhan po
 mdzad paḥi dge sloñ dgra bcom pa bdun brgyar gcig giś ma chog pa
 ḥdus so / yul dmar bu can du dgra bcom pa sgur skyog ces bya bas ḥgog
 pa la sñoms par źugs pas ga-ñdi ma thos so /

/ de nas dgra bcom pa grags pas dge ḥdun la phyag ḥtshal nas / gźi
 bcu brjod de / a-la-laḥi gźi spyod du ruñ ñam / mi ruñ ño / ḥo na dge
 sloñ kha cig giś de lta bu spyod na bzod dam / mi bzod do / ḥo na ji
 ltar bgyi / spañ bar byaḥo / de bźin du dge sloñ so sor re re nas dris
 te / gźi bcu thams cad brjod nas thugs bstun no /

/ deḥi tshe dgra bcom pa sgur skyog ḥgog pa las lañś pa na / lhas
 khyod dañ mkhan po gcig paḥi dgra bcom pa bdun brgyar gcig giś ma
 chog pa yañs pa can du ḥdus so / źes smras pas / rdzu ḥphrul gyiś yañs
 pa can gyi sgo druñ du lhags te sgo brduñś so / grags pas su yin źes
 smras pas /

/ gañ dag dmar bu can na gnas pa yi /
 / dge sloñ mañ du thos pa ḥdul ba ḥdzin /
 / de dag rnamś las gźan źig ḥdir mchis te /
 / dbaḥ po dul źes bya ba sgo na ḥdug /

ces smras so / dbaḥ po dul ba gźan yañ yod na khyod su yin źes smras
 pas / sgur skyog go / źes zer pa thos pas sgo phyeḥo /

is it right to do the thing called '*alala*'?" The other Arhat asked, "What is that?" "It is claimed that after doing a wrong deed, all exclaim '*alala*'! and assume their deed has been confessed." [Sarvakāmin] said, "That is improper." "What kind of a transgression is it?" "It is an evil action" (*duṣkṛtam*). "Where was that decreed?" "In Śrāvastī." "For whom was it decreed?" "For the group of six." "May then these things, if practised by the *bhikṣus* of Vaiśālī, be tolerated or not?" "They may not." "What then should be done?" "They should be expelled!" Accordingly, it was decided that the *bhikṣus* of Vaiśālī who advocated the ten transgressions should be expelled.

Thereupon, the noble Sarvakāmin said, "As the *bhikṣus* of Vaiśālī have to be expelled, go and find those who are on your side." The Arhat Yaśas, using his magical power (*ṛddhi*), then went to Pāṭaliputra and various other places and informed the Arhats that the *bhikṣus* of Vaiśālī were practising the ten transgressions. He exhorted them, "When I strike the gong (*gaṇḍi*), you must come from every quarter." Returning to Vaiśālī, he shut the temple door and struck the gong. Thereupon, all but one of the seven hundred *bhikṣu* Arhats who had been made "superiors" by the noble Ānanda assembled there. In Pāṭaliputra, the Arhat named Kubjita did not hear the gong because he was in the [trance known as] cessation equipoise (*nirodha-samāpatti*).

Then the Arhat Yaśas made salutation to the Saṃgha and spoke of the ten transgressions. He asked if the [outcry of] *alala* was proper; the reply was, "It is not proper." He asked if some *bhikṣus* who were practising in that manner should be tolerated; the reply was, "They should not be tolerated." When he asked, "What should be done about it, then?" the reply was, "They should be expelled." In that way, having asked every *bhikṣu* individually, after all of the ten transgressions were set forth, their minds were unanimous.

At that time the Arhat Kubjita emerged from his cessation equipoise, and a *deva* said to him, "You are the one 'superior' missing from the seven hundred Arhats, less one, who are assembled at Vaiśālī." By his magical power he arrived at the gate of Vaiśālī and knocked. Yaśas asked, "Who is it?" Thereupon, he replied,

There are *bhikṣus* dwelling in Pāṭaliputra
Who are very learned and adhere to the Vinaya;
One of them has arrived and stands at the gate;
He is called 'tamer of the senses'.

Then it was said, "As others also have tamed the senses, who are you?" He replied, "I am Kubjita." Hearing that, they opened the gate for him.

/ de nas las byas te sgo phye nas ga-ñdi brduṅs te yaṅs pa can gyi dge sloṅ rnamś naṅ du bcug nas / ruṅ ba ma yin paḥi gzi bcu sun phyuṅ ste yaṅs pa can gyi dge sloṅ rnamś la gnaś dbyuṅ byas nas dgra bcom pa bdun brgyas bkra śis kyi gso sbyoṅ byas pas / lha rnamś kyis chos ma yin paḥi phyogs ni pham mo / chos kyi phyogs ni rgyal lo / źes ched du brjod pa ched du brjod do /

/ de la bsdu ba gñis pa źes bya ste / sbyin bdag chos rgyal mya ṅan med kyis byas so /

/ bsdu ba gsum pa daṅ sde pa gyes tshul ni /

/ slob dpon legs ldan ḥbyed kyis rtog ge ḥbar ba daṅ / slob dpon dul ba lhaḥi sde pa tha dad pa bklags paḥi ḥkhor lo daṅ / slob dpon padma ḥbyuṅ gnaś kyis mdzad paḥi dge tshul gyi lo dri ba rnamś las bśad do /

/ de la lugs gcig la ston pa mya ṅan las ḥdas nas / lo brgya daṅ sum cu rtśa bdun ḥdas pa na / groṅ khyer skya boḥi bu źes bya bar / bdud sdig can bzaṅ po kun gyi mi mthun paḥi phyogs su gyur pa źes bya bas dgra bcom paḥi cha byad du sprul nas / rdzu ḥphrul sna tshogs bstan te dge ḥdun lta ba tha dad du phye nas ḥkhrug loṅ du gyur te lo drug cur mi mthun par gyur to / de nas dge sloṅ gnaś maḥi bu źes bya bas dge ḥdun bsduś te rtsod pa bzlumś pas chos phyogs su źi bar byas pa la bsdu ba gsum pa źes bya ste / sbyin bdag rgyal po dgaḥ bo daṅ padma chen po źes pa gñis kyis byas so /

/ yaṅ lugs gcig la ston pa mya ṅan las ḥdas nas lo brgya daṅ drug cu ḥdas pa na / groṅ khyer me tog gis brgyan źes bya bar dge ḥdun gyi gnaś brtan bźi / skad mi mthun pa saṃ-skṛ-ta daṅ / zur chag daṅ / tha mal pa daṅ / śa zaḥi skad kyis luṅ ḥdon pas slob ma rnamś lta ba mi mthun par gyur pas / rtśa baḥi sde pa bźir gyes so / de dag kyaṅ naṅ gśes kyis dbye ba so sor gyes pas sde pa bco brgyad du gyes so / de dag saṅś rgyas kyi bstan pa ḥdi kho na yin gyi / gźaṅ bcu bdun po ma yin no / źes rtsod pa la / nam źig na kri-kriḥi rmi lta luṅ bstan paḥi mdo rñed nas bltas pas / ras yug dkar po gcig mi bco brgyad kyis so sor ḥthen kyaṅ / ras yug de mi ḥdral ba źig rmiś pa de / saṅś rgyas ḥod sruṅś la źus pas / rgyal po chen po rmi lam de khyod la dge bar yaṅ mi ḥgyur mi dge bar yaṅ mi ḥgyur gyi / de bźin gśegś pa śā-kya thub paḥi bstan pa gyes pa bco brgyad du gyur kyaṅ / rnam par grol baḥi

* The Tōhoku catalog does not list an author for this work. Bu-ston (*History of Buddhism*, II, 98, 99) says “the author of the *Bhikṣu-varṣāgra-prcchā*” and “the author of the *Varṣāgra-prcchā*”. The *Bhikṣuvarṣāgraprccchā* (Toh. 4133) immediately follows in the Tanjur the *Śrāmaṇavarṣāgraprccchā* and also has no author listed.

¹⁰ The name Bhadra, as the Tibetan *bzaṅ po* indicates, is preserved in the Tibetan tradition (cf. Étienne Lamotte, *Histoire du Bouddhisme Indien*, Louvain, 1958, p. 308)

Afterward, the religious observances were performed, the gate was opened, the gong was struck, and the *bhikṣus* of Vaiśālī were admitted. The ten transgressions were rejected; the *bhikṣus* of Vaiśālī were expelled, and the seven hundred Arhats celebrated an auspicious Poṣadha. The devas, with expressions of joy and praise, said, "The unrighteous side has been defeated; the righteous side has been victorious."

That is called the second council, sponsored by the King of the Law (*dharma**rāja*) Aśoka.

c. *The third council and division into sects*

It is described in the *Tarkajvāla* (Toh. 3856) by Bhavya, in the *Samayabhedoparacanacakra* (Toh. 4140) by Vinīta-deva, and in the *Śrāmaṇera-varṣāgraprccchā* (Toh. 4132) by Padmasambhava.⁹

According to the teachings of one school, one hundred and thirty-seven years after the Nirvāṇa of the Buddha, in the city of Pāṭaliputra Māra, the Evil One, transformed himself into the aspect of an Arhat named Bhadra,¹⁰ thereby taking on a form inconsistent with himself. By all kinds of magical tricks he split and perverted the views of the Saṃgha so that the resulting quarrel lasted for sixty years without reconciliation. Then a *bhikṣu* by the name of Vātsīputra assembled the Saṃgha, reconciled the dispute, and allayed it in the direction of the Law (*dharma*). This is called the third council, sponsored by the Kings Nanda and Mahāpadma.

According to another school, one hundred and sixty years after the Nirvāṇa of the Teacher, four elders of the Saṃgha in the city called Kusumapura (= Pāṭaliputra) recited the Scripture in four different languages, Sanskrit, Apabhraṃśa, Prakrit, and Pāisācika. Consequently, the disciples took on disparate views, and thus there arose a division into four basic sects. Those, in turn, by reason of individual sub-divisions, gave rise to the division into eighteen sects. Each of them contended that it alone had the teachings of the Buddha, and that the other seventeen did not. Once King Kṛkin obtained a prophetic *sūtra* in a dream; it read that a piece of white cloth could not be torn to pieces by eighteen men. When he asked the Buddha Kāśyapa for an interpretation of the dream, the Buddha said, "That dream forbodes neither good nor bad for Your Majesty. It presages that, although the teaching of [the future Buddha]

on the basis of a passage in the *Tarkajvāla* of Bhāvaviveka. Whether the name Bhadra was actually the original Sanskrit is another question.

ras yug ñams par mi hgyur bañi sña ltas yin zes gsuñs pa mthoñ nas
bco brgyad po thams cad sañs rgyas kyis bstan par bsdu pa la bsdu
ba gsum pa zes bya ste / sbyin bdag rgyal po a-šo-kas byas so /

/ rtsa bañi sde pa bñi ni / gñi thams cad yod par smra bañi sde pa
dañ / dge hdun phal chen pañi sde pa dañ / mañ pos bkur bañi sde pa
dañ / gnas brtan pañi sde pañi / de dag gi khyad par ni /

/ dañ po skad sam-skṛ-tañi skad du hdon / mkhan rgyud rgyal rigs
las rab tu byuñ ba / tshul khrims rnam par dag pa rnams kyis nañ nas
mchog tu luñ bstan pa sras sgra gcan hdzin nas / snam sbyar snam phrin
ñi šu rtsa lña pa nas dgu pa yan / grva rtags u-tpa-la dañ / pa-dma dañ /
rin po che dañ / śiñ lo bñiñ /

/ gñis pa ni skad zur chag du hdon / mkhan rgyud bram zeñi rigs las
rab tu byuñ ba sbyañs pañi yon tan dañ ldan pa rnams kyis nañ nas
mchog tu luñ bstan pa hod sruñs chen po nas / snam phran ñer gsum pa
nas bdun pa yan / grva rtags duñ ño /

/ gsum pa ni skad śa zañi skad du hdon / mkhan rgyud dmañs rigs
las rab tu byuñ ba hdul ba hdzin pa rnams kyis nañ nas mchog tu luñ
bstan pa ñe bar hkhor nas / snam phran ñer gcig pa nas lña pa yan /
grva rtags me tog so-rtsi-kañ /

/ bñi pa ni / skad tha mal pañi skad du hdon / mkhan rgyud rjeñu
rigs las rab tu byuñ ba mthañ hkhob hdul ba rnams kyis nañ nas mchog
tu luñ bstan pa ka-tya-ya-na nas / snam phran sña ma dañ mthun / grva
rtags hkhor loñ /

/ kha cig theg chen gyi bkañ bsdu ba byuñ tshul la bcom ldan hñas
mya ñan las hñas nas / rgyal poñi khab kyis lho phyogs kyis ri bi-ma-la-
sya-bhā-wa zes bya bar byañ chub sems dpañi hñum phrag bcu hñus
nas / hñhags pa hñam dpal dañ / byams pa dañ / phyag na rdo rje gsum
gyis / rim pa bñin theg pa chen poñi mñon pa hdul ba mdo sdeñi sde
snod gsum bsdu / zes zer ro /

/ de na mi hñhad de / gsañ hñus kyis rtsa rgyud kyis mgor hñi skad
bdag gis thos pa dus gcig na / zes pa nas / rdo rje btsun moñi bha-ga
la bzugs so / zes bya bañi bar gyi yi ge bñi bcu la / bcom ldan hñas rdo

¹¹ This is the position of Bu-ston, II, pp. 101-2.

¹² The forty syllables (*Guhyasamāja Tantra*, ed. by B. Bhattacharyya, Baroda, 1931, page 1 of the Sanskrit text) are: E-vaṃ ma-yā śru-tam e-ka-smin sa-ma-ye bha-ga-vān sar-va-ta-thā-ga-ta-kā-ya-vāk-cit-ta-hṛ-da-ya-va-jra-yo-śid-bha-ge-ṣu vi-ja-hā-ra.

Śākyamuni be divided into eighteen, deliverance is like that indestructible piece of cloth." This meant that all eighteen schools had been included by the Buddha in his doctrine. This is called the third council, sponsored by King Aśoka.

The four basic divisions were (1) Mūlasarvāstivādin, (2) Mahāsaṅghika, (3) Saṃmatīya, and (4) Sthavira. Their distinguishing characteristics were as follows:

(1) The first one recited in Sanskrit. Their line of "superiors" began with the son Rāhula, who, born in the Kṣatriya caste, was foremost among those of pure morality, and was singled out by a prophecy. Their waist robe had from 25 to 29 fringes, and its edge symbols were the blue lotus (*utpala*), the red lotus (*padma*), the jewel (*ratna*), and the tree leaf.

(2) The second recited in Apabhraṃśa. Their line of "superiors" began with Mahākāśyapa, who, born in the Brahmin caste, was foremost among those possessing the ascetic virtues (*dhūta-guṇa*, 12 or 13 in number), and was singled out by a prophecy. Their waist robe had from 23 to 27 fringes, and its edge symbol was the conch-shell.

(3) The third recited in Paīśācika. Their line of "superiors" began with Upāli, who was born in the Śūdra caste, was foremost among those adhering to the Vinaya, and was singled out by a prophecy. Their waist robe had from 21 to 25 fringes, and its edge symbol was the Sorcika flower.

(4) The fourth recited in Prakrit. Their line of "superiors" began with Katyāyana, who, born in the Vaiśya caste, was foremost among those who converted the border countries (*pratyanta-janapada*). Their waist robe was the same as that of the Saṃmatīya, and its edge symbol was the wheel (*cakra*).

d. A note concerning the Mahāyāna Scriptures

Some contend¹¹ that the collection of the Mahāyāna Scriptures took place after the *Nirvāṇa* of the Buddha on the mountain called Vimalasvabhāva, which is south of Rājagṛha. There, where one million Bodhisattvas were assembled, the noble Mañjuśrī, Maitreya, and Vajrapāṇi collected the *Abhidharma*-, *Vinaya*-, and *Sūtra-piṭaka* of the Mahāyāna, respectively.

That [theory] is not tenable, for the following reasons: Now, there are 40 introductory syllables at the beginning of the fundamental *tantra*, the *Guhyasamāja* (Toh. 442), from *Evaṃ mayā śrutam ekasmin samaye* down through *vajra-yośid-bhageṣu vijahāra*.¹² The Bhagavat Vajradhara has explained each syllable with a verse (*gāthā*), set forth in the explana-

rje ḥchan ṇid kyis yi ge re la tshigs su bcad pa re res bśad pa / bśad
rgyud rdo rje ḥphreṇ ba daṇ / dgoṇs pa luṇ ston sogs las gsuṇs pa daṇ /
rgyud kyi ston pa daṇ / ḥkhor rgyud tha mi dad du byas paḥi bśad pa
thams cad daṇ ḥgal la / sgron gsal las / e bam gyi yi ge gñis kyi brda
rdo rje ḥchan ṇid kyis bśad daṇ ḥgal zīn / khuṇs rnam dag gaṇ nas
kyan bśad pa med paḥi phyir ro /

/ bkahī dgoṇs ḥgrel gyi bstan bcos byuṇ tshul la / bstan bcos yaṇ dag
daṇ / ltar snaṇ gñis te / sa sde las /

/ don med don log don daṇ ldan /

/ ṇan gYo brtse bral sdug bsṇal spoṇ /

/ thos rtsod sgrub pa lhur len pa /

/ bstan bcos drug bral gsum du ḥdod /

ces gsuṇs paḥi dgu po der phyi naṇ gi bstan bcos mthaḥ dag ḥdu ste /
don med pa daṇ / don log pa daṇ / ṇan gYo daṇ / sñiṇ po daṇ bral
ba daṇ / thos pa lhur len pa daṇ / rtsod pa lhur len paḥi bstan bcos te /
drug ni phyi rol paḥi bstan bcos te / bstan bcos ltar snaṇ ṇo / don daṇ
ldan pa daṇ / sdug bsṇal spoṇ ba daṇ / sgrub pa lhur len paḥi bstan
bcos te / gsum ni bstan bcos yaṇ dag ste naṇ baḥi bstan bcos so / daṇ
po bzi ni rim pa ltar bya rog so rtoḡ gi bstan bcos lta bu daṇ / mu stegs
kyi bstan bcos rnam daṇ / mu stegs kyi rig byed kyi bstan bcos lta bu
daṇ / gcer bu paḥi bstan bcos lta buḡo / thos rtsod lhur len gyi bstan
bcos gñis kyaṇ phyi rol paḥi bstan bcos so /

¹³ The *Pradīpodyotana* (Derge Tanjur, *Rgyud*, Vol. Ha, 10a-7, ff.) quotes the 40 verses from the *Vajramālā*, with an alternate translation into Tibetan to the translation of the verses in the *Vajramālā*, Chap. 59 (Derge Tanjur, *Rgyud ḥbum*, Ca, 264a-3, ff.).

¹⁴ Presumably Mkhas-grub-rje's mention of this is associated with the fact that the Bodhisattvas Mañjuśrī, Maitreya, and Vajrapāṇi are on the tenth stage of the Bodhi-sattva path and hence are in the retinue of the Sambhoga-kāya, the pronouncer of Mahāyāna doctrine (cf. Chapter I, above).

¹⁵ The first two verses (explaining E and Vaṃ) are available in the original Sanskrit in the Bihar Society's photographic *Pradīpodyotanā* manuscript (Prof. J. de Jong of Canberra informs Wayman that he has transcribed this entire manuscript); an edition and translation of the two verses follow:

/ E / ekārāye satī prajñā virāmādikṣaṇātmikā /

etad mūlaṃ vinirdiṣṭaṃ pariñānaṃ bhavatrāye //

/ VAM / vaṃsaṃ taṃ bhavad ābhāti rāgādiprasavānvitaṃ /

ālokābhāsa-vijñānaṃ upāyaṃ iti saṃjñitaṃ //

"E" signifies the Noble Wife (*satī*) Prajñā,

the moments of aversion and so on. The total

knowledge displayed in the three worlds has that source.

That ("Vaṃ") radiates like a bamboo shoot,
begetting desire and so on. It is the 'Spread-of-light'
vijñāna called 'Means' (*upāya*).

As those verses are translated in the Tibetan *Vajramālā* (Ca, 264a-3, 4), the T. *snaṇ*

tory *tantras* *Vajramāla* (Toh. 445), *Sandhiviyākaraṇa* (Toh. 444), and so forth.¹³ [The contention] is in contradiction with all these explanations which set forth that there is no difference between the stream of consciousness of the retinue and of the Teacher of the *tantra*.¹⁴ According to the *Pradīpodyotana* (Toh. 1785), it is in contradiction with the explanation by Vajradhara about the symbolic meaning (*brda*) of the two syllables *E* and *Vaṃ*.¹⁵ (Finally), it is not set forth in any pure (scriptural) source whatsoever.

3. COMMENTARIES ON THE PROMULGATIONS

There are two kinds of treatises (*śāstra*): *genuine* and *ostensible* treatises. The *Yogācārabhūmi* says:

Meaningless, erroneous, and meaningful;
Perverse, hard-hearted, and eliminative of suffering;
Devoted to wordly learning, devoted to polemics, and
devoted to accomplishment;

Of these treatises, we reject six and adhere to three.

In those nine, all “outer” and “inner” treatises are included. The meaningless, erroneous, perverse, hard-hearted, devoted-to-worldly-learning, and devoted-to-polemics treatises are the six “outer” treatises and *ostensible* treatises. The meaningful, eliminative-of-suffering, and devoted-to-accomplishment treatises are the three *genuine* treatises and “inner” treatises. Illustrative of the first four, in the given order, are the treatise “Musing on the tooth of the raven”, the treatises of the heretics (*tīrthika*), the Vedic treatises of the heretics, and the treatises of the Nirgranthas. And the treatises that are devoted to worldly learning and devoted to polemics are also “outer” treatises.

ba gsal ba is an alternate translation of *ālokābhāsa*, usually translated by T. *snan ba mched pa*. The two verses posit the two elements, with correspondences in this system, namely: (a) *prajñā* – *āloka* – *citta* – *śūnya*; (b) *upāya* – *ālokābhāsa* – *caitta* – *atiśūnya*. See Chapter I, above, note 25. The *Vajramālā* (263b-3, ff.) gives various explanations of E-Vaṃ, of which this is the first: “Evaṃ has two syllables. E is explained as voidness; likewise Vaṃ is compassion; and the ‘drop’ (*bindu*) arises from the union of those two. That is the marvellously originated *yoga*. E-Vaṃ is the Buddha and, in short, the seal of the doctrine (*dharma-mudrā*)” (E-Baṃ žes bya ba yi ge gñis / E ni stoñ pa ñid du bśad / de bzin Baṃ ni thugs rje dañ / thig le de gñis sbyor ba las byuñ / de ni rnal hbyor rmad mchog byuñ / E-Baṃ gñis ni sañs rgyas dañ / mdor bsdus chos kyi phyag rgyaho). Mkhas grub rje apparently means by “no difference in the stream of consciousness” the compassion or means which is Vaṃ. He reverts to the subject of E-Vaṃ at the end of his present work.

/ rig paḥi gnas lña ste / gtan tshigs rig pa dañ / sgra dañ / gso ba dañ /
bzo rig pa dañ / nañ gi don rig paḥo / de dag ston paḥi bstan bcos kyañ
lña ste /

/ gtan tshigs rig paḥi bstan bcos la / phyi rig par gyur pa dañ / nañ
rig par gyur paḥi rtog geḥi bstan bcos gñis so /

/ sña ma ni phyi rol paḥi ston pa drañ sroñ gliñ skyes kyis byas paḥi
rtog geḥi bstan bcos dañ / bram ze rkañ mig gis byas paḥi rtog geḥi
tshig don brgyad ston paḥi bstan bcos lta buḥo /

/ phyi ma ni sde bdun mdo dañ bcas pa lta bu ste / dpal ldan phyogs
kyi glañ pos mdzad paḥi tshad maḥi mdo kun las btus pa la leḥu drug
go / deḥi dgoñs pa ḥgrel pa la dpal ldan chos kyis grags pas tshad ma
sde bdun mdzad de / gtso bo lus lta buḥi bstan bcos gsum ni / rgyas pa
rnam ḥgrel / ḥbriñ rnam ñes / bsdus pa rigs paḥi thigs pa ste / dañ po
la leḥu bži / gñis pa la leḥu gsum / gsum pa la leḥu phye ba med do /
ḥphros pa yan lag lta buḥi bstan bcos bži ni / gtan tshigs thigs pa / rtsod
paḥi rigs pa ḥgrel pa brtag pa / rgyud gžan bsgrub paḥo /

/ sgra rig paḥi bstan bcos la /

/ lha yul du lha thams cad mkhyen pa dzñā-na de-wa žes bya bas
sgro mdo chen po gcig byas / de lha yul du dar nas mi yul du ma phebs
par nub po / deḥi rjes la brgya byin gyis i-ndra-byā-ka-ra-ṇa žes bya
ba brtsams te drañ sroñ phur bu la bsłabs nas / lha rnams la slob tu
bcug pas / drañ sroñ phur bu la lhaḥi bla ma dañ sgra mkhan žes grags
so / de ña rgyal dañ ldan par gyur pa la brgya byin gyis rgya mtsho
chen po nas chu bum pa gañ blañs te / de las rtsva ku-śaḥi rtse mos thigs
pa gcig blañs nas sgra ni rgya mtshoḥi chu dañ ḥdra / ñas šes pa ni bum
paḥi chu dañ khyod kyis šes pa ni ku-śaḥi rtse moḥi chu dañ ḥdraḥo
žes smras pas / de sems khoñ du chud nas slob par mi byed pa la / ḥo

¹⁶ Bu-ston, II, 166, does not have the name Jñānadeva, which Mkhas grub rje presents in transcription. Obermiller may have taken the words *lha thams cad mkhyen pa* "an omniscient god" (perhaps to be found in Bu-ston's text) as indicating a proper name and so translated "a god named Sarvajñāna". In any case, this is another indication that Mkhas grub rje did not draw these accounts from Bu-ston's work; cf. note 2, above.

Of the sciences there are five: Logic (*hetu-vidyā*), Grammar (*śabda-vidyā*), Medicine (*cikitsā-vidyā*), Arts (*śilpa-karmasthāna-vidyā*), and Inner Science (*adhyātma-vidyā*). The treatises (*śāstra*) teaching them are also fivefold.

a. The four outer sciences

Logic

Among the treatises on logical science are the *tarka* treatises belonging to Outer Science (i.e. non-Buddhist) and those belonging to Inner Science (i.e. Buddhist).

The former are the teachings of the outsiders — for example, the *Tarka* treatise written by the Ṛṣi Gautama (T. read: *glāṇ skyes*), and the *Tarka* treatise expounding the eight meanings of words, written by the Brahmin Akṣapāda.

The latter are, for example, the “group of seven works” (*sde bdun*) together with the *sūtra*. The *pramāṇa-sūtra* is the *Samuccaya* (Toh. 4203) in six chapters, written by Śrī Diñnāga. The seven logical treatises by Dharmakīrti are the primary commentary on that work. The three chief treatises are comparable to a trunk (i.e. main part of body). The extensive one is the *Pramāṇavārttika* (Toh. 4210); the intermediate one is the *Pramāṇaviniścaya* (Toh. 4211); the abbreviated one is the *Nyāya-bindu* (Toh. 4212). The first has four chapters; the second, three; while the third is not divided into chapters. The remaining four treatises are comparable to limbs: *Hetubindu* (Toh. 4213), *Vādanyāya* (Toh. 4218), *Sambandhaparikṣā* (Toh. 4214), *Samtānāntarasiddhi* (Toh. 4219).

Grammar

In heaven an omniscient god named Jñānadeva composed a great *sūtra* on grammar.¹⁶ It was widely disseminated among the gods but never known among men, and it disappeared. Later on, Śatakratu (i.e. Indra) composed a grammar called *Indravākaraṇa* and taught it to the Ṛṣi Bṛhaspati, enjoining him to teach it to the other gods. Ṛṣi Bṛhaspati is renowned as the guide (*guru*) of the gods and as a grammarian. When he became proud, Indra filled a flask with water from the great ocean, took one drop from it with the tip of a Kuśa [blade of] grass, and said, “Grammar resembles the water in the ocean. I know as much as there is water in this flask, while you know no more than the drop on this tip of Kuśa grass.” Bṛhaspati understood and forsook teaching. Then

na kyañ gañ śes de slobś śig ces smras pas / ho na dus bzañ la mi slob
gzañ du slob par bgyiho źes smras pas / dus bzañ bzi ni /

/ tshes brgyad la ni slob dpon hjomś /

/ bcu bzi la ni slob ma hjomś /

/ gnam stoñ la ni rig pa hjomś /

/ tshes gcig la ni thams cad hjomś /

źes yar do mar dohi yoñś hjomś kyi dus bzañ bzi bsruñ ba diñ sañ gi bar
du sgra pa rnams la srol du dar ro /

/ de nas mi yul du bram ze pā-ñi-na źes bya bas lag ris mkhan la lag
ris bstan nas sgra śes par hgyur mi hgyur dris pas śes par mi hgyur zer
pa la / sgra źes pañi lag ris ji ltar dgos bris nas / mtshon rnon pos bris
te bslabs pas śes par ma gyur pa la / phyi rol pañi lugs ltar na ma-hā-
de-wa ste dbañ phyug chen po bsgrubs pas hgrub ste sgra la mkhas pañi
dños grub źus pas / dbañ phyug chen pos / a i u źes smras pas de ma
thag tu sgra la mkhas par gyur par hdod do / nañ ba ltar na hphags pa
hjjig rten dbañ phyug bsgrubs pas grub ste / skad cig la mkhas par gyur
ces te / hjam dpal rtsa rgyud las / sgra byed pa ni pā-ñi-ni / źes sogs kyiś
luñ bstan pa dañ mthun no / des pā-ñi-bya-ka-ra-ña źes bya ba ślo-ka
ñis stoñ pa gcig brtsams so / de la kluhi rgyal po źig giś hgrel pa ma-hā-
bha-śa źes bya ba ślo-ka hbum pa gcig byas so /

/ yañ rgyal po bde spyod ces bya ba btsun mo dañ lhan cig khruś byed
pa la / rgyal pos btsun mo la chu gtor bas / btsun mos sañ-skr-tañi skad
du chu ma hthor źes smras pas / rgyal pos sgra mi śes pas phal pañi
skad la til gyi la du byin cig ces go nas / hbañś mo gcig la til gyi la du
bskur te btañ bas / btsun moñi blo la rgyal po blun po ba lañ dañ hdra
ba hdi dañ lhan cig sdod pa las śi ba slaño sñam nas lceb par brtsams
pa rgyal pos rig nas khyod de ltar ma byed ci ñes dris pas / btsun mos
rgyu mtshan smras pa la / rgyal pos khyod de ltar ma byed cig ñas kyañ
sgra la mkhas par slob bo / źes smras so / dehi tshe btsun moñi zañ po
sa-rvā-wa-rma źes bya bas btsun mo la khyod de ltar ma byed cig / kho
bos gzon nu smin drug bsgrubs nas sgra la mkhas par byas te rgyal po
la slob bo / źes smras te / bsgrubs pas grub nas des lus ma bstan par

¹⁷ In India these are called the "academic holidays" (*anadhyāya*), but the *Manusmṛti* authority (IV, 114), as follows, is not exactly consistent with the grammarian's verse:

/ amāvāsya guruñ hanti śiśyañ hanti caturdaśi /

/ brahmāṣṭakāpaurṇamāsyau tasmāt tāñ parivarjayet //

Moreover, instead of the "science", Manu's verse has the "brahman", here meaning the Veda.

¹⁸ Actually, there are eight such days in all: the first day after the full moon, the eighth, fourteenth, and dark of the moon in the decreasing phases of the moon; and the first day of the young moon, the eighth, fourteenth, and full moon in the increasing phases of the moon.

Indra said, "Teach what you know!" He replied, "On auspicious days,¹⁷ I shall not teach; on other days I shall." Therefore he related the four auspicious days:

The eighth day destroys the teacher;
 The fourteenth destroys the pupil;
 The dark of the moon destroys [grammatical] science;
 The first day destroys everything.

This means, then, that one guards against the four auspicious days that destroy in the increasing and decreasing phases of the moon.¹⁸ Up to present times, it has been customary for grammarians to observe this.

In later times there appeared in the country of men a Brahmin named Pāṇini. He showed the lines of his hand to a palmist and asked whether he would be able to understand grammar. The answer was "No." Thereupon, he asked the palmist how the lines of the hand should run if one is able to understand grammar. He took a sharp knife and incised them, but still his studying brought no understanding. It is maintained by the "outer" school, he then evoked the great god Maheśvara and asked for the magical power (*siddhi*) of skill in grammar. Maheśvara said, "A, I, U", and immediately thereupon he became skilled in grammar. According to the "inner" (i.e. Buddhist) [school], he evoked Ārya-Lokeśvara and became skilled immediately, thus conforming to the prophecy in the *Mañjuśrī-mūla-tantra* (Toh. 543), "the grammarian Pāṇini..." He composed the *Pāṇiniya-vyākaraṇa* in 2000 ślokas. On it, a Nāgarāja (i.e. Śeṣa = Patañjali) composed the commentary called *Mahābhāṣya*, in 100,000 ślokas.

Furthermore, a king by the name of Udayana was once bathing with his queen when he sprayed water on her. The queen said in Sanskrit, "Don't splash me" (*modakair siñca*). The king, who did not know this speech, understood her as saying in the vulgar language, "Give me some sesame pastry." Thereupon, he sent a maid servant for the pastry. The queen felt that she would rather die than live with a king who was as stupid as an ox and she threatened suicide. When the king became aware of her intention, he said, "Don't do that! What have I done wrong?" The queen told him the reason, and the king tried to dissuade her, promising that he, too, would study grammar. The queen's uncle, named Śarvavarman, said to the queen, "Don't do that! I will evoke the six-faced youth (Kārttikeya), and having become skilled in grammar, I shall teach the king. When he was evoked, the god, keeping his body hidden behind a curtain, explained the *sūtra* on grammar which he had composed. After fifteen chapters had been completed, the Brahmin

yol baḥi phag nas rañ ñid kyis brtsams paḥi sgra mdo bśad de leḥu bco
 lña rdzogs pa na / bram ze sa-rvā-wa-rmas chog tshod bzuñ ste / ka-lā-
 pa ñes ḥtshal lo zes smras pas gżon nu smin drug rma bya la żon nas
 ḥgro baḥi rma byaḥi mdoñs yol baḥi phag nas mthoñ bas ka-lā-pa bzod
 par mdzod cig ces smras pas sgra mdo de la / ka-lā-pa-sū-tra cha bsags
 kyi mdo zes bya bar grags te ka-lā-pa ni cha bsags te rma byaḥi mdoñs
 la ḥjug go / deḥi ḥphro de bram ze sa-rvā-wa-rma dañ / bram ze mchog
 sred gñis kyis brtsams te / leḥu ñer bżi ślo-ka bżi brgya pa gcig byas so /
 de la ḥgrel pa bgrod ka señ ges byas pa dañ / slob ma la phan pa zes bya
 ba gñis yod de /

/ yañ slob dpon tsa-ndra-go-mis kluḥi rgyal pos byas paḥi ma-hā-
 bha-śa la brten nas tsa-ndra-byā-ka-ra-ṇa zes bya ba / leḥu so gñis ślo-ka
 bdun brgya pa gcig mdzad do / de la slob dpon de ñid kyi žaṇ po chos
 kyi ḥbañs zes bya bas ḥgrel pa ślo-ka drug stoñ pa gcig byas so / de la
 slob dpon rin po cheḥi blo gros zes bya bas ḥgrel bśad ślo-ka stoñ phrag
 bcu gñis pa gcig byas so / de la ḥgrel bśad slob dpon zla ba gañ ba zes
 bya bas ślo-ka sum khri drug stoñ pa gcig byas te /

/ de dag las rtša ḥgrel gñis ma gtogs bod du ma ḥgyur ro / bod la ñe
 bar mkho ba la pa-ṇḍi-ta smri-tis mdzad paḥi smra baḥi sgo mtshon
 cha lta bu zes pa miñ tshig yi geḥi tshogs gsum ston pa gcig yod do /
 / de dag thams cad phyi rig paḥi bstan bcos su gtogs so /

/ sgraḥi bstan bcos kyi žar la sñan dñags kyi bstan bcos la / sñan
 dñags dañ / sdeb sbyor dañ / mñon brjod dañ / zlos gar bżiḥo / dñags
 zes bya ba ni tha sñad ces bya baḥi brda rñiñ paḥo / deḥi bstan bcos la
 sñan dñags kyi mtshan ñid ston paḥi gżuñ dañ / gżuñ de dañ mthun par
 sbyar baḥi sñan dñags gñis te / sñon ma ni sñan dñags kyi gżuñ yin žiñ
 sñan dñags ma yin la / phyi ma ni de las bzlog paḥo / sña ma ni phyi rig
 paḥi bstan bcos so / phyi ma la phyi rig nañ rig gñis kaḥi bstan bcos yod
 do / mtshan gżi ni rim pa ltar me loñ lta bu dañ / dpag bsam ḥkhri śiñ
 lta buḥo /

/ sñan dñags kyi gżuñ gi brjod byar sñan dñags kyi lus / rgyan / skyon
 gsum ston te / lus ni tshigs bcad rkyañ pa dañ / lhug pa rkyañ pa dañ /
 de gñis spel ma gsum gañ rtsom yañ lus kyi ñams bcu las skabs su gañ

Śarvavarman, being satisfied with his knowledge, said, "Kalāpa, I know it." Thereupon, when Śarvavarman saw from behind the curtain the tail feathers of the peacock on which Kārtākeya had mounted and was riding away, he said, "Kalāpa, please forgive [me]!" Therefore, that grammar is called *Kalāpasūtra*. [Śarvavarman] applied to the eyes of the peacock feathers the word "*kalāpa*", meaning "collection of parts". With the remainder of the grammar composed by the Brahmin Śarvavarman and the Brahmin Vararuci, the whole came to twenty four chapters with four hundred ślokas (Toh. 4282). It has a commentary by Durgasiṃha (Toh. 4283) and the *Śiṣyāhitā* (Toh. 4286) [by Ugrabhūti].

Furthermore, the *ācārya* Candragomin, taking recourse to the *Mahābhāṣya* composed by the Nāgarāja, prepared the *Candravyākaraṇa* (Toh. 4269) in thirty-two chapters with seven hundred ślokas. His uncle Dharmadāsa wrote a commentary on it in 6,000 ślokas. On this, in turn, the *ācārya* Ratnamāti wrote a sub-commentary in 12,000 ślokas. This sub-commentary was expanded by the *ācārya* Pūrṇacandra into 36,000 ślokas.

Of those works, only the two basic commentaries (i.e. the ones by Durgasiṃha and by Candragomin) were translated into Tibetan. Useful to Tibetans is the work by Paṇḍita Smṛti, the *Vacanamukhyāyudhopama* (Toh. 4295), which explains the sets of names (*nāma-kāya*), of phrases (*pada-kāya*), and of letters (*vyañjana-kāya*).

All those works belong to the treatises of Outer Science.

Appendages to grammar

To the grammatical treatises are appended the treatises of poetry, which are of four types, Poetics (*kāvya*), Prosody (*chandas*), Lexicography (*abhidhāna*), and Drama (*nāṭya*). The word "*dhāgs*" [in *sñān dhāgs* = *kāvya*] is the obsolete equivalent to "*tha sñad*" ("expression"). Among those works are the manuals explaining the characteristics of poetry, as well as the poetry composed in conformity with them. The former are discussions of poetry, not poetry; the latter are the reverse. The former are treatises of Outer Science, while among the latter there are treatises of both Outer Science and Inner Science. Characteristic examples are, respectively, the *Kāvyaḍarśa* (Toh. 4301) [a manual on poetry] and the *Avadānakalpalatā* (Toh. 4155) [a poetical work].

The subject matter of manuals on poetry falls under three headings, the body (*kāya*), the embellishments (*alaṃkāra*), and the faults (*doṣa*). The body (*kāya*) consists of pure verse (*padya*), pure prose (*gadya*), or a mixture of the two (*miśra*); and whichever of those three is used, the

bab paḥi ṇam thon paḥo / ṇams ḥdon lugs rgya gar śar phyogs gau-ḍa-
pa daṅ / lho phyogs bhai-dar-baḥi ḥdon lugs gñis yod do / rgyan ni don
rgyan so lña / sgra rgyan so gñis / gab tshig gi rgyan bcu drug go / skyon
ni bcuḥo /

/ me loṅ gi gzuṅ rtsom pa po ni pa-ṇḍi-ta dbyug pa can zes bya ba
phyi rol pa zig go / ḥo na dbyaṅs can ma la mchod brjod byed pa ci yin
ze na / de ni phyi rol pa ltar na rgya mtshoḥi ḥgram na bram ze sgra
paḥam / tam-bu-ra zes bya ba zig yod paḥi chuṅ ma yin zes ḥdod la /
naṅ bas ni ḥphags pa ḥjig rten dbaṅ phyug gi tshems mche ba las sprul
par bzed de / gñis kas kyaṅ ṇag gi lha mo zes lhar ḥdzin no /

/ dpag bsam ḥkhri śiṅ la leḥu brgya rtša brgyad yod paḥi brgya daṅ
bdun rgyal po dge baḥi dbaṅ po zes bya bas mdzad la / leḥu tha ma ni
deḥi sras zla baḥi dbaṅ po zes bya bas mdzad do /

/ sdeb sbyor gyi bstan bcos la / dmar ser can daṅ / rgyal baḥi lhas
mdzad pa sogs bod du ma ḥgyur ro / rtsod dus kyi thams cad mkhyen
pa ra-tna-a-ka-ra-śā-ntis mdzad paḥi sdeb sbyor rin chen ḥbyuṅ gnas
zes bya ba bod du ḥgyur te / sñan dñags rtsom pa na sñan dñags la mkho
ba yi ge lci yaṅ gi sdeb sbyor daṅ / sgra la mkho ba yi ge pho mo ma
niṅ gsum gyi rab dbye ston no /

/ mñon brjod kyi bstan bcos ni slob dpon ḥchi med seṅ ges mdzad
paḥi ḥchi med mdzod ces bya ba ḥgyur te / sa ḥog sa steṅ sa bla gsum
gyi miṅ gi rnam graṅs du ma bstan to /

/ zlos gar gyi bstan bcos ni slob dpon tsa-ndra-go-mis mdzad paḥi
ḥjig rten kun tu dgaḥ baḥi zlos gar zes bya ba daṅ / sñan dñags pa chen
po dpal dgaḥ baḥi lha zes bya bas mdzad paḥi klu kun tu dgaḥ baḥi zlos
gar zes bya ba ḥgyur ro /

/ gso ba rig paḥi bstan bcos ni / slob dpon dpaḥ bos mdzad paḥi sman
dpyad yan lag brgyad pa zes pa /

/ lus daṅ byis pa gdon lus stod /

/ mtshon daṅ mche ba rgas ro' rtša /

/ gso dpyad gaṅ la gnas pa yi /

/ yan lag brgyad pa zes bsad do /

¹⁹ Of course the *Aṣṭāṅgahrdayasamhitā* is by Vāgbhaṭa. But this name was translated into Tibetan as Pha khol. The confusion with Ārya Śūra in Tibetan tradition can be seen by the fact that when Tsoṅ-kha-pa in his *Lam rim chen mo* (Tashilunpo ed., 266b-4) quotes from a work by Dpal ldan Ma khol, the annotator Ba so chos kyi rgyal mtshan (born 1402 A.D.) precedes that name with the note: "ma la gus pas ma khol zes daṅ de bzin du pha khol daṅ rta dbyaṅs daṅ ma-ti-tsi-tra". This asserts that the author is called Ma khol because of his devotion to his mother, for a similar reason is called Pha khol, and is Āsvaghoṣa and Mātṛceṭa. D. R. Shackleton Bailey, *The*

body also has sentiments (*rasa*), chosen from the ten sentiments, appropriate to the occasion. As to the sentiments (*rasa*), there is a difference between the Gauḍa style of East India and the Vaidarbha style of Southern India. As to the embellishments (*alaṃkāra*), there are thirty-five of meaning (*artha*), thirty-two of sound (*śabda*), and sixteen of riddles (*prahelikā*). As to the faults (*doṣa*), there are ten.

The author of the *Kāvyaḍarśa* (Toh. 4301), called Paṇḍita Daṇḍin, is an "outsider" (i.e. non-Buddhist). Then, who is the Sarasvatī to whom the invocation is made? She is claimed by the "outsiders" to be the wife of a Brahmin named Sgra-pa or Taṃbura, who lived on the shore of the ocean; but according to the "insiders", she was a metamorphosis of the great tooth of Ārya Lokeśvara. Moreover, both parties held her to be the goddess of speech.

The *Avadānakaḷpalatā* (Toh. 4155) contains 108 chapters, of which the first 107 are by king Kṣemendra and the last is by his son Somendra.

Textbooks on Prosody by Piṅgala and by Jayadeva were not translated into Tibetan. The *Chandoratnākara* (Toh. 4303 and 4304) composed by Ratnākaraśānti, "the omniscient one of the age of strife" (*kaliyuga*), was translated into Tibetan. It teaches the poet the rules of the heavy and light syllables, required for versification, and the division of letters into male, female, and neuter, required for grammar.

Concerning the treatises on Lexicography, there is a translation of the *Amarakośa* (Toh. 4299), written by Amarasiṃha. The words are arranged by such categories as *svarga* (heaven), *pātāla* (the underworld), and *bhūmi* (our world).

Concerning the treatises on Drama, there are translations of the *Lokānandanāṭaka* (Toh. 4153) by Candragomin and the *Nāgānandanāma-nāṭaka* (Toh. 4154) by the great poet Śrī Harśadeva.

Medicine

Concerning the treatises of Medicine, there is the *Aṣṭāṅga* (Toh. 4310) on therapeutic investigation by the *ācārya* Śūra.¹⁹

Body (*kāya*), [diseases of] infants (*bāla*), demonic possession (*graha*), upper members (*ūrdhvāṅga*),
[Wounds due to] sharp points (*śalya*) [and to] teeth (*daṃṣṭrā*)
old age (*jarā*), and vigor (*vr̥ṣa*) —

Are called the eight objects (*aṣṭāṅga*)

On which rests therapy.

¹⁹ *Śatapāñcāśatka of Mātṛceṭa* (Cambridge, 1951), p. 8, summarizes the later material by Tāranātha, who gives a string of names, including Śūra.

žes paḥi yan lag brgyad ston pa dañ / deḥi ḥgrel chen kha che zla dgaḥ
 žes bya bas mdzad pa dañ / ḥphags pa klu sgrub kyi mdzad paḥi sbyor
 ba brgya pa žes bya ba zas ḥdi spyad na nad ḥdi skyed ces pa ston pa
 rnams ḥgyur ro / ḥdi dag thams cad ni phyi rig paḥi bstan bcos so /

/ bzo rig paḥi bstan bcos ni / sku gzugs kyi cha tshad sogs ston paḥi
 bstan bcos te / ḥphags pa śā-riḥi-bus mdzad pa la sogs pa ḥgyur ro /
 ḥdi la nañ rig par gtogs pa yañ yod do /

/ nañ gi don rig paḥi bstan bcos ni /

/ nañ sems kyi steñ gi ñon moñs pa dañ śes byaḥi sgrib pa ḥdul baḥi
 thabs ston paḥi bstan bcos so / de la dbye na / bkaḥ dañ po bden pa
 bžiḥi chos kyi ḥkhor loḥi dgoñs pa ḥgrel paḥi bstan bcos dañ / bkaḥ bar
 pa mtshan ñid med paḥi chos kyi ḥkhor loḥi dgoñs pa ḥgrel paḥi bstan
 bcos dañ / bkaḥ tha ma legs par rnam par phye ba dañ ldan paḥi chos
 kyi ḥkhor loḥi dgoñs pa ḥgrel paḥi bstan bcos so /

/ dañ po la / bkaḥ dañ po nas gsuñs paḥi lta baḥi cha gtso bor ston
 paḥi bstan bcos dañ / de las gsuñs paḥi spyod paḥi cha gtso bor ston
 paḥi bstan bcos gñis so /

/ de la dañ po ni / mñon pa sde bdun dañ / deḥi don bsdus pa bye
 brag tu bsad pa chen po / deḥi don bsdus pa mñon pa mdzod rtsa ba
 rañ ḥgrel dañ bcas pa ste / de yañ bye brag smra baḥi lugs kyis mñon pa
 sde bdun dgra bcom pas mdzad par ḥdod de /

/ chos kyi phuñ po śā-riḥi bus /

/ gdags paḥi bstan bcos moḥu ḥgal bus /

/ rnam śes tshogs ni lha skyid kyis /

/ ye śes la ḥjug ka-tyaḥi bus /

Thus the eight objects are described. It has a large commentary by the Kashmirian Candranandana (Toh. 4312, 3 vols.). Also translated was the *Yogaśataka* (Toh. 4306) by Ārya-Nāgārjuna; it shows which food generates which illness. All these are treatises of Outer Science.

Arts

The treatises on the arts are those that teach the measurements of images (or icons), and so forth. The one composed by Ārya Śāriputra (presumably Toh. 4315, no author mentioned), and others, were translated. Among these are also works that belong to Inner Science.

b. Inner Science

The treatises on Inner Science are those which show the means of vanquishing the obscurations of corruption and of the knowable that are on the inner thought. They are divided into the treatises which are commentaries on the First Promulgation, the Wheel of the Law of the Four Truths; the treatises which are commentaries on the Intermediate Promulgation, the Wheel of the Law concerning lack of characteristics; and the treatises which are commentaries on the Last Promulgation, the Wheel of the Law concerning perfect and intensive analysis.

(1) COMMENTARIES ON THE FIRST WHEEL OF THE LAW

Here are the treatises that discuss principally the Doctrinal Part (*darsana-bhaga*) expressed in the First Promulgation, and the treatises that show principally the Practical Part (*caryā-bhaga*) expressed in that Promulgation.

(a) The Doctrinal Part

This includes the "Seven Sections of the *Abhidharma*", the condensation of their meaning in the *Mahāvibhāṣā*, and the condensation of the latter's meaning in the basic *Abhidharma-kośa* and its self-commentary. Furthermore, the Vaibhāṣikas maintain that the "Seven Sections of the *Abhidharma*" have all been written by Arhats, just as said:

The *Dharmaskandha* (Aggregate of the Law) is by Śāriputra;

The *Prajñaptiśāstra* (Treatise of Classification) is by
Maudgalyāyana;

The *Vijñānakāya* (Set of Perceptions) is by Devaśarman;

/ khams kyi tshogs ni gañ pos byas /
 / rab tu byed pa dbyig bśes kyi /
 / yañ dag ḡgro baḡi rnam grañs ni /
 / gsus po che yis byas źes grags /

źes pa ltar ro / bye brag tu bśad pa chen po yañ dgra bcóm pa dañ so so
 skye bo mañ pos ḡthus nas byas par ḡdod do / mdo sde paḡi lugs kyi
 de dag thams cad so so skye boḡi pa-ḡḡi-tas byas par ḡdod do / mñon
 pa sde bdun las gdags paḡi bstan bcos kyi nañ tshan gyi ḡjig rten gdags pa
 dañ / las gdags pa źes bya ba gñis bod du ḡgyur źiñ gźan rnam ma ḡgyur
 ro / bye brag tu bśad pa chen po la ślo-ka ḡbum yod par grags te bod
 du ma ḡgyur ro /

/ mñon pa mdzod kyi rtsa baḡi tshig zin kyi / kha che bye brag smra
 baḡi grub mthaḡ ston ciñ / rañ ḡrel gyis mdo sde paḡi grub mthaḡ yañ
 rgyas par bstan to / slob dpon dbyig gñen ñid kyi slob dpon kha che
 mdun bzañ gis mdzad paḡi ḡrel pa / slob dpon phyogs glañ gis mdzad
 paḡi ḡrel pa / rgyal poḡi sras grags paḡi bśes gñen gyis mdzad paḡi
 ḡrel bśad / slob dpon gañ ba spel gyis mdzad paḡi ḡrel bśad rnam
 bod du ḡgyur ro /

/ tshad ma sde bdun mdo dañ bcas pas kyañ gźuñ gi cha mañ po źig
 gis mdo sde paḡi grub mthaḡ ston no /

/ spyod paḡi cha gtso bor ston paḡi bstan bcos la /

/ slob dpon dul ba lhas mdzad paḡi luñ rnam ḡbyed kyi ḡrel pa dañ /
 dge tshul gyi tshig leḡur byas pa la sogs pa dañ / slob dpon dge legs bśes
 gñen gyis mdzad paḡi so so thar paḡi mdoḡi ḡrel pa bam po lña bcu
 pa la sogs pa dañ / dge sloñ gi so sor thar paḡi mdoḡi ḡrel pa brgyad
 dañ / dge sloñ maḡi so sor thar paḡi mdoḡi ḡrel pa gñis te bcu dañ /
 slob dpon yon tan ḡod kyi mdzad paḡi ḡdul na mdo rtsa ba gźi bcu
 bdun / rnam ḡbyed gñis dañ bcas pa ston pa bam po dgu dañ / de ñid
 kyi mdzad paḡi ḡdul ba ka-rma-śa-taḡ las brgya rtsa gcig pa bam po
 bcu gñis pa dañ / mdo rtsaḡi rañ ḡrel ñid kyi rnam bśad / mdo rtsaḡi
 rgya cher ḡrel slob dpon chos kyi bśes gñen gyis mdzad pa bam po bdun

²⁰ All the works listed are Vinaya texts of the Mūlasarvāstivādin school.

²¹ The Derge Tanjur *Dkar Chag*, 449b-5, says 70 sections.

²² The Derge Tanjur *Dkar Chag*, 450a-6, says 9 sections.

The *Jñānaprasthāna* (Entrance into Knowledge) is by
Katyāyaniputra;

The *Dhātukāya* (Set of Elements) is by Pūrṇa;

The *Prakaranapāda* (Organized Presentation) is by Vasumitra;

The *Samgūtiparyāya* (Well-sung Terminology) is by
Mahākauṣṭhila.

Also, they maintain that the *Mahāvibhāṣā* was compiled collectively by many Arhats and laymen. In contrast, the Sautrāntikas maintain that all the [texts] were composed by learned laymen. Of the "Seven Sections of the *Abhidharma*", only a portion of the *Prajñapti*, namely the *Loka-prajñapti* (Toh. 4086, and presumably also the *Kāraṇa*°, Toh. 4087) and the *Karmaprajñapti* (Toh. 4088), has been translated into Tibetan. The *Mahāvibhāṣā*, said to contain 100,000 ślokas, has not been translated into Tibetan.

The basic stanzas (*kārikā*) of the *Abhidharma-kośa* (Toh. 4089) expound the tenets (*siddhānta*) of the Kashmirian Vaibhāṣikas; and the self-commentary (the *bhāṣya*, Toh. 4090) also teaches extensively the tenets of the Sautrāntikas. Translated into Tibetan were the commentary (Toh. 4091) composed by the Kashmirian Saṃghabhadra, who was the *ācārya* of the *ācārya* Vasubandhu himself; the commentary (Toh. 4095) composed by the *ācārya* Diñnāga; the commentary (Toh. 4092, sometimes called the *vyākhyā*) by Prince Yaśomitra; and the commentary (Toh. 4093) by Pūrṇavardhana.

Moreover, many textual passages of the seven works of logic [by Dharmakīrti], together with the *sūtra* [by Diñnāga], expound the tenets of the Sautrāntikas.

(b) The Practical Part²⁰

All the following were translated into Tibetan: the *Vinayavibhaṅga* (Toh. 4114), the *Śrāmaṇerakārikā* (Toh. 4126), and so forth, composed by the *ācārya* Vinītadeva; the *Pratimokṣasūtraṭṭhikā* (Toh. 4106) in 50 sections (*bam po*),²¹ and so forth, [including?] a *Bhikṣupratimokṣasūtra* commentary in 8 sections and a *Bhikṣuṇīpratimokṣasūtra* commentary in 2 sections, a total of 10 sections, by the *ācārya* Dge legs bśes gñen; the basic *Vinayasūtra* (Toh. 4117), which expounds 17 *pada*, together with the two *vibhaṅga* [i.e. the *bhikṣu-vibhaṅga* and the *bhikṣuṇī-vibhaṅga*], in 9 sections, the *Ekottarakarmaśataka* (Toh. 4118) in 12 sections,²² and the *Vinayasūtravṛtti-svavyākhyāna* (Toh. 4119), by the *ācārya* Guṇa-prabha; the *Vinayasūtraṭṭhikā* (Toh. 4120) in 70 sections, by Dharmamitra;

cu pa dañ / dgra bcom pa sa gañi lhas mdzad pañi ḥdul ba me tog phren
rgyud rnam ḥbyed gñis kho na ston pa bam po drug pa dañ / slob dpon
śākya ḥod kyis mdzad pañi dge tshul gyi tshig leñur byas pa sum brgya
pa dañ / deñi rañ ḥgrel ḥod ldan rnams te bod du ḥgyur ro /

/ spyir lta ba bkar btags kyi phyag rgya bži khas len mñ len gyis / sañs
rgyas pañi lta ba khas len mi len du ḥjog pa las / ñan thos sde pa bco
brgyad kyi mañ pos bkur ba dañ / gnas ma bu pa dañ / bla ma pa dañ /
chos sbas pa dañ / bzañ poñi lam pa rnams / brjod du med pañi gañ zag
gi bdag khas len pas sañs rgyas pañi lta ba khas len par mi ḥjog kyañ /
skyabs gnas dañ tshul khrims sogs kyi sog nas sañs rgyas par ḥjog go /
bkar btags kyi phyag rgya bži ni / ḥdus byas thams cad mi rtag / zag
bcas thams cad sdug bsñal / chos thams cad bdag med / mya ñan las
ḥdas pa ži žiñ dben pa / žes bya ba rnams so / sde pa lhag ma rnams ni /
bye brag smra ba dañ mdo sde pa gañ ruñ du ma gtogs pa med la / sde
pa bco brgyad po thams cad kyañ theg pa chen po bkañ ma yin žes
smraḥo /

/ slob dpon yon tan ḥod ni / kha cig ḥphags pa ñer sbas kyi slob mar
ḥdod la / kha cig dgra bcom pa zla bañi nor buñi slob mar ḥdod mod
kyañ / rañ lugs la / slob dpon dbyig gñen gyi slob ma rañ las mkhas pa
bži ste / mñon pa rañ la mkhas pa blo gros brtan paḥo / tshad ma rañ
las mkhas pa phyogs kyi glañ poḥo / phar phyin rañ las mkhas pa ḥphags
pa rnam grol sdeḥo / ḥdul ba rañ las mkhas pa yon tan ḥod / ces bya ba
yod pa de yin te / yul bcom brlag tu bram zeñi rigs su ḥkhruñs / ḥbum
sde bco brgyad thugs la mñāḥo /

/ bkañ bar pañi dgoñs ḥgrel la /

/ yoñs su grags pañi dkar chags ḥphañ thañ ma dañ / ḥchiñ bu ma
dañ / lhan dkar ma žes bya ba gsum dañ / de dag gi rjes su ḥbrañs pa
mañ po las / grub mthañi rnam dbye ma phyed par rnam gžag byas pa

²⁸ Of the three catalogs mentioned, only one is extant in the Tanjur. Mkhas grub rje speaks as though he had all three before him, but it may be that of the first two he had only citations in other works. The first two catalogs were prepared at the monastery Bsam yas, and presumably disappeared. Thus, in the work *Rje btsun ḥjam dbyaṅs bžad pañi phar phyin gyi mchan ḥgrel bžad pañi dgoñs rgyan las skabs dañ poñi mchan* (Notes by Dkon mchog bstan pañi sgron me on Ḥjam dbyaṅs bžad pañi rdo rje's Mthañ dpyod of Chap. I of the *Abhisamayālaṃkāra*), it is said (8b-4, 5, 6): / dkar chag ḥphañ thañ ma ni / bod sñā mañi dus bkañ bstan ḥgyur ro cog gi dkar chag sñā phyi mi ḥdra ba gsum byas pañi gcig śos yin te / khri sroñ sde btsan gyi dus su lo-tsā-ba dpal brtsegs sogs bkañ bstan ḥgyur ro cog gi dkar chag pho brañ stod thañ lhan dkar du byas pa dañ / bsam yas su byas pañi ḥchiñ bu ma dañ / ḥphañ thañ ka med du byas pañi dkar chag dañ gsum yod pañi gcig yin pañi phyir / rgyun rnam las / yoñs su grags pañi dkar chag ḥphañ thañ ma dañ ḥchiñ bu ma dañ lhan dkar ma žes

the *Vinaya-puṣpamālā-nāma* (Toh. 4123, also called *Vinayakārikā*), showing only the two *vibhaṅga* (see above), in 6 sections, by the Arhat Viśākhadeva; the *Śrāmaṇerakārikā* (Toh. 4124) in 300 stanzas (*kārikā*), and the self-commentary, the *Vṛtti Prabhāvatī* (Toh. 4125) by the *ācārya* Śākyaprabha.

In general, a doctrine, by upholding or not upholding the four Seals (*mudrā*) which define a Promulgation (*bkar btags kyi phyag rgya bži*) is judged as upholding or not upholding the Buddhist doctrine. Of the eighteen Śrāvaka schools, the Mahāsammata (or Saṃmatīya), the Vātsīputriya, the Uttariya, the Dharmaguptika, and the Bhadrāyāniya, are judged not to have had the Buddhist doctrine because they held to the unspeakable *pudgala-ātma*; nevertheless, they are judged as Buddhist because of having held to the Refuge, morality, and so forth. The four Seals which define a Promulgation are as follows:

1. The *saṃskāras* are all impermanent (*anitya*).
2. Everything with flux (*sāsrava*) is suffering (*duḥkha*).
3. All natures (*sarvadharmāḥ*) are devoid of self.
4. *Nirvāṇa* is tranquil and solitary.

The remaining schools belong either to the Vaibhāṣikas or to the Sautrāntikas. Moreover, all the eighteen schools say that the Mahāyāna is not a Promulgation [of the Buddha].

The *ācārya* Guṇaprabha is considered by some to be a disciple of Ārya Upagupta; and by others, a disciple of the Arhat Candramāṇi. According to our school, however, he is one of the four disciples of the *ācārya* Vasubandhu who were more learned than their master. Thus, Sthiramati in the *Abhidharma*, Dīnāga in Logic, Ārya Vimuktasena in the *Prajñāpāramitā* texts, and Guṇaprabha in the *Vinaya*, were all more learned than their master [in their specialized fields]. Guṇaprabha was born in a Brahminical family in Mathurā. He knew by heart the eighteen schools of the Hundred Thousand [i.e., immeasurable teaching of the Buddha].

(2) COMMENTARIES ON THE INTERMEDIATE WHEEL OF THE LAW

As to the primary commentaries on the Intermediate Promulgation, there are the celebrated three catalogs, called *Hphañ-thañ-ma*, *Hchin-bu-ma*, and *Ldan-dkar-ma* (Toh. 4364), with their numerous supplements.²³ Since many listings did not distinguish the varieties of tenets

bya ba gsum /. *Rgyun rnam* involves a misprint. The quotation is surely from Mkhas grub rje's *Rgyud sde spyi rnam*, and, in fact, the sentence we are now annotating.

mañ po snañ pas / ɣdir de dag dañ mi mthun pa cuñ zad ɣbyuñ ño / de la lta baɣi cha gtso bor ɣgrel pa dañ / spyod paɣi cha gtso bor ɣgrel pa dañ / gñis ka cha mñam du ɣgrel paɣi bstan bcos dañ gsum las /

/ dañ po ni / ɣphags pa klu sgrub kyis mdzad paɣi dbu ma rigs tshogs drug rjes ɣbrañ dañ bcas pa ste / dbu ma rtša ba šes rab / rigs pa drug cu pa / stoñ ñid bdun cu pa / rtsod bzlog / žib mo rnam ɣthag ste lña la mi mthun pa med ciñ / sña rabs pa dag tha sñad grub pa / žes bya ba dañ drug tu ɣdod la / rañ reɣi bla ma dag tha sñad grub pa žes bya baɣi gžuñ rigs tshogs kyi ya gyal žig yod na / ɣphags paɣi slob ma rnams kyi gžuñ du ɣphags paɣi gžuñ thams cad khuñs su ma drañs pa med pas / de dag tu drañs ɣoñ dgos pa las / de dag tu drañs pa gcig kyañ ma byuñ baɣi phyir dañ / tshig gsal gyi gšam du rigs tshogs thams cad bgrañs kyañ tha sñad grub pa ma bgrañs paɣi phyir / med par šes gsuñ ño / des na bla ma rje ni rigs tshogs lñar bžed la / thams cad mkhyen pa tsoñ kha pa rin chen ɣphreñ ba dañ drug tu bžed do /

/ de la rtša ba šes rab / rigs pa drug cu pa / rin chen phreñ ba dañ gsum ni bstan bcos lus yoñs su rdzogs pa dañ / gžan gsum ni rtša šes las ɣphros paɣi yan lag lta buɣi bstan bcos so / de la rtša še ni chos thams cad bden par grub pas stoñ pa / rigs paɣi rnam grañs mi ɣdra ba du maɣi sgo nas rgyas par ston la / thabs kyi cha mi ston no / gžan bžis kyañ stoñ pa ñid kho na ston no / rin chen ɣphreñ bas ni gañ zag dañ chos kyi bdag med gñis rigs pas rgyas par gtan la ɣbebs šin / thabs kyi cha yañ skyes bu gsum gyi lam gyi rim pa rags rim žig tšañ bar ston no /

/ rtša še la rgya gar na ɣgrel pa de-ba-šra-ma / gu-ña-ma-ti / gu-ña-šrī / sthī-ra-ma-ti / ɣog nas ɣbyuñ ba bži dañ brgyad yod par grags šin bod du bži ɣgyur te / slob dpon sañs rgyas bskyañs kyis mdzad paɣi ɣgrel pa bu-ddha-pā-li-ta bam po bdun dañ / slob dpon zla ba grags pas mdzad paɣi tshig gsal dañ / slob dpon legs ldan ɣbyed kyis mdzad paɣi

²⁴ The Bla ma rje is presumably Tsoñ-kha-pa's teacher Rje btsun Red mdañ pa because Dkon mchog ɣjigs med dbañ po says in his *Rten ɣbrel rtsom ɣphro sogs ljags rtsom ɣphro can gyi skor* (Collected Works, Vol. Ja), 4a-5: / rje btsun red mdañ pa rin chen ɣphreñ ba gtam gyi tshogs yin pas rigs tshogs su mi ɣdren par rigs tshogs lñar bžed la ("The reverend Red mdañ pa held that the *Ratnāvalī* should not be included among the sets of reasons because it is a set of reports [to a king], and so held that there are five 'sets of reasons'").

(*siddhānta*), our exposition may be slightly inconsistent with those catalogs]. Among the works are the treatises which comment chiefly on the Doctrinal Part, those which comment chiefly on the Practical Part, and, finally, those which comment on both parts in equal proportion.

(a) The Doctrinal Part

There are the "six sets of Mādhyamika reasons" (*yukti*) (*dbu ma rigs tshogs drug*) composed by Ārya Nāgārjuna, and the later works written in conformity with them. There is no disagreement that the following constitute five of them: *Prajñā-nāma-mūlamadhyamaka* (Toh. 3824); *Yuktiṣaṣṭhikā* (Toh. 3825); *Vaidalya* (Toh. 3826); *Śūnyatāsaptati* (Toh. 3827); *Vigrahavyāvartanī* (Toh. 3828). The older generation of scholars maintained the sixth to be the *Vyavahāra-siddhi*. Our own Lamas say that if there were a single one among the "six sets of reasons" by the title *Vyavahāra-siddhi*, the disciples of the Ārya, who quote all his texts as authoritative sources, would have quoted this one, too. But there is not a single instance of such a quotation. Also, because all the "sets of reasons" have been enumerated in the course of the *Prasannapadā* (Toh. 3860), but not the *Vyavahāra-siddhi*, one therefore knows that there is no such text. Hence the Bla ma rje²⁴ assumes "five sets of reasons", while the omniscient Tsoñ-kha-pa assumes six, including the *Ratnāvalī* (Toh. 4158).

Among them, the three treatises, *Prajñā-mūla*, *Yuktiṣaṣṭhikā*, and *Ratnāvalī* form the full-grown body, while the other three treatises are comparable to the limbs branching out from the *Prajñā-mūla*. The *Prajñā-mūla*, by way of a great number of diverse enumerations of reasons, shows extensively that all entities are void in the sense of real production; it does not show the part of the means (i.e. the practical part). The four others expound only voidness (*śūnyatā*). The *Ratnāvalī* establishes extensively, with reasons, the selflessness of personality (*pudgalanairātmya*) and the selflessness of natures (*dharmānairātmya*); moreover, it has the part of the means, which expounds completely the general outline of the steps of the path for the three [religious orders of] persons.

The *Prajñā-mūla* had eight Indian commentaries, those by Devaśrama, Guṇamati, Guṇaśrī, and Sthīramati; and the four following, which were translated into Tibetan: (1) the *Buddhapālita-vṛtti* (Toh. 3842) by Buddhapālita, in 7 sections (*bam po*); (2) the *Prasannapadā* (Toh. 3860) by Candrakīrti; (3) the *Prajñā-pradīpa* (Toh. 3853) by Bhāvaviveka, whose

śes rab sgron mañi hphreñ ba ni / de-ba-śra-mas mdzad pañi hḡrel pa dkar po rnam par hchar ba źes bya bañi rjes su hbrañ bar spyān ras gzigs brtul źugs kyis bśad / ga las hḡigs med dañ bźi ste / ga las hḡigs med rañ hḡrel du sñon gyi dkar chag rñams dañ / deñi rjes su hbrañs pa mañ pos hḡdod kyañ ma yin te / hphags pañi slob ma rñams kyi gźuñ du deñi luñ drañs pa gcig kyañ ma byuñ bañi phyir dañ / rab byed ñi śu rtsa bdun pañi thad kyī hḡrel par btsun pa hphags pa lhañi źal sña nas kyañ / źes bźi brgya pañi luñ drañs pañi phyir ro / rigs pa drug cu pa la slob dpon zla ba grags pañi hḡrel pa yod la / stoñ ñid bdun cu pa / rtsod zlog / źib mo rnam hthag gsum la rañ hḡrel yod do /

/ hphags pa lhas bźi brgya pa mdzad de / rab byed bcu drug gi dañ po brgyad kyis skyes bu chuñ hbrin gñis kyī lam gyi rim pa dañ / chen poñi byañ chub sems sbyoñ gi rim pa yan chad ston ciñ / dgu pa man gyis bdag med gñis rigs pas rgyas par gtan la hbebs so /

/ de la slob dpon zla ba grags pas dbu ma la hḡug pa rañ hḡrel ðan bcas pa mdzad de / chos dañ gañ zag gi bdag med gñis rigs pas rgyas par ston ciñ thabs kyī cha yañ ston no / rtsa hḡrel gñis ka la nag tshoñi hgyur yod ciñ / pa tshab kyī yañ gñis ka la yod do / gtsañ nag pas tshig rkañ thuñ ñu btañ nas / tshig bder btañ ba źig yod pa la ci rigs śig nag tshoñi hgyur yin zer bar snañ ño /

/ slob dpon legs ldan hbyed dbu ma sñiñ po rañ hḡrel rtog ge hbar ba dañ bcas pa mdzad do / śes rab sgron meñi hphreñ ba la slob dpon spyān ras gzigs brtul źugs kyis mdzad pañi hḡrel bśad spyān ras gzigs brtul źugs źes bya ba / phyi rol pañi hḡdod brjod dañ / ñan thos sde bco brgyad kyī hḡdod pa sogs kyañ rgyas par brjod pa bam po brgyad cu pa gcig yod de / phyi rol pañi hḡdod pa brjod pa de las rgyas pañi bstan bcos bod du ma hgyur ro /

/ hphags pa lha ni siñgalahī rgyal poñi me tog gi ldum rar / me tog gi lba ba las rdzus te lhañi bu hdra ba źig hkhruñs pa rgyal poñi bur byas so / hphags pañi slob ma gźan thams cad kyis slob dpon dañ hdra bar tshad mañi gnas su byed do / sañs rgyas bskyañs ni rig hḡdzin gyi sa brñes par byed do / legs ldan hbyed ni sku tshe de la rdo rjeñi gðan bsgrub par dam bcas kyañ / deñi phyi ma la slob dpon rdo rje dril bu par gyur nas mchog brñes so / zla ba grags pa ni bod kyī dbu ma pa kha

work is explained (Toh. 3859) by Avalokitavrata, following the commentary composed by Devaśrama, the *Dkar po rnam par ḥchar ba*; (4) the *Akutobhaya* (Toh. 3829). This *Akutobhaya* is maintained by the older catalogs, and by many persons following them, to have been composed by Nāgārjuna; but that is certainly not so, because there is not a single instance of its being quoted in the works of his disciples, and while commenting on the twenty-seventh chapter [of the *Prajñā-mūla*] it says, quoting the *Catuḥśataka* (Toh. 3846), “Āryadeva also says.” The *Yuktiṣaṣṭhikā* has a commentary (Toh. 3864) by Candrakīrti, while the three works, *Śūnyatāsaptati*, *Vigrahavyavartanī*, and *Vaidalya* have self-commentaries (Toh. 3831, 3832, and 3830).

Āryadeva wrote the *Catuḥśataka* (Toh. 3846) in sixteen chapters. The first eight chapters set forth the steps of the path for the lowest and middling orders of persons and teach the later steps of training of the great Bodhisattvas. From the ninth chapter on, the two kinds of selflessness (*nairātmya*) are defined in detail, with reasons.

Ācārya Candrakīrti wrote the *Madhyamakāvatāra* (Toh. 3861) and a self-commentary (Toh. 3862), which expound the two selflessnesses of natures and of personality, and also expound the part of the means (the practical part). Both the basic text and commentary were translated by Nag-tsho; and both were also translated by Pa-tshab. It is claimed that Gtsaṅ-nag-pa set the words in short verse lines and that whatever there be of felicitous expression is the translation of Nag-tsho.

Ācārya Bhāvaviveka wrote the *Madhyamakahrdaya* (Toh. 3855) and its self-commentary, the *Tarkajvālā* (Toh. 3856). On his *Prajñā-pradīpa* (Toh. 3853), the ācārya Avalokitavrata wrote a commentary known as the *Avalokitavrata* (Toh. 3859, 3 vols.). Furthermore, in eighty sections, Bhāvaviveka explained in greatest detail the doctrinal positions of the “outsiders”, those of the eighteen Śrāvaka schools, and so forth; but his extensive treatise on the doctrinal positions of the “outsiders” was not translated into Tibetan.

Āryadeva was born in a miraculous way from an excrescence of a flower in the garden of a King of Siṅgala [usually Ceylon]. Because he looked like a *devaputra*, he was adopted by the King. All the other disciples of Nāgārjuna considered him an authority equal to the Master himself. Buddhapālita held the rank of Vidyādhara (“wisdom holder”). Bhāvaviveka (also called Bhavya) had made a vow in that life to accomplish the diamond seat (*vajrāsana*); and in his next life, having become the ācārya Vajraghaṇṭa-pā, he obtained the highest [of siddhis]. Although some of the Mādhyamikas of Tibet assert that Candrakīrti was

cig gis hphags paḥi dños slob ma yin par ḥdod kyañ / ḥdus paḥi bla ma dag klu sgrub kyi dños slob yin par bžed ciñ / luñ rigs kyi sgrub byed kyañ mañ la / mar lugs pa dag sku tshe de la mchog gi dños grub pa rñes par bžed ciñ / dguñ lo bži brgya bžugs pa sogs kyi rnam thar mañ po bla ma rdo rje gdan paḥi gsuñ las byuñ ba pa tshab lo-tsā-bas bsgyur ba na yod do /

/ slob dpon ye śes sñiñ pos bden gñis rañ ḥgrel dañ bcas pa mdzad do / slob dpon ži ba ḥtshos dbu ma rgyan rañ ḥgrel dañ bcas pa mdzad ciñ / deḥi ḥgrel bśad slob dpon ka-ma-la-śi-las mdzad zer ba na rdzun ma yin no / slob dpon ka-ma-la-śi-las mdzad paḥi dbu ma snañ ba bam po dgu ste / de dag la rañ rgyud śar gsum žes zer ro /

/ slob dpon ži ba ḥtsho ni guñ lo stoñ du gcig gis mchog pa bžugs te / chos rgyal sroñ btsan sgam pos bod du spyen drañs / khri sroñ lde btsan gyi sku riñ la slob dpon pa-dma ḥbyuñ gnas dañ bcas pa spyen drañs nas / bod kyi mi ma yin gdug pa can rnams btul žiñ / sad mi mi bdun rab tu byuñ / sañs rgyas kyi bstan pa dar žiñ rgyas par mdzad de bkaḥ drin śin tu cheḥo /

/ deḥi slob ma hphags pa rnam grol sdes mdzad paḥi ñi khri snañ ba dañ / slob dpon señ ge bzañ pos mdzad paḥi brgyad stoñ ḥgrel chen dañ / ñi khriḥi ḥgrel pa leḥu brgyad ma dañ / mñon rtogs rgyan gyi ḥgrel chuñ don gsal dañ / sdud paḥi ḥgrel pa rtogs par sla ba dañ / slob dpon chen po sañs rgyas ye śes žabs kyis mdzad paḥi sdud paḥi dkaḥ ḥgrel rnams kyañ rañ rgyud paḥi gžuñ yin la / slob dpon de gsum ga yañ slob dpon ži ba ḥtshoḥi slob ma yin žiñ /

/ slob dpon legs ldan ḥbyed kyi gžuñ de dag ni dbu ma rañ rgyud paḥi gžuñ ño / slob dpon sañs rgyas bskañs / slob dpon zla ba grags pa / slob dpon ži ba lha rnams dbu ma thal ḥgyur ba yin la / slob dpon legs ldan ḥbyed / dpal sbas / ye śes sñiñ po / ži ba ḥtsho dpon slob rnams dbu ma rañ rgyud pa yin no /

/ dbu ma thal rañ gñis la don dam ḥdod lugs la khyad par ji lta bu yod ce na / rañ rgyud pa dag don dam par grub pa dañ / bden par grub pa la khyad par med ciñ de tha sñad du yañ mi srid la / de yod par bzuñ

not a personal disciple of Nāgārjuna, the Lamas of the [Guhyā-] Samāja maintain that he was a personal disciple of Nāgārjuna; and there is considerable confirmation from Scripture (*āgama*) and Higher Cognition (*adhigama*). The followers of Marpa say that he (Candrakīrti) obtained highest *siddhi* in that same life. There are many biographies which show that he lived for four hundred years, and so forth; the one based on the narration of *guru* Vajrāsana was translated by Pa-tshab *lotsāva* (translator).

Ācārya Jñānagarbha wrote the *Satyadvaya* (Toh. 3881) and a self-commentary (Toh. 3882). *Ācārya* Śāntarakṣita wrote the *Madhyamakālaṃkāra* (Toh. 3884) and a self-commentary (Toh. 3885). It is claimed that *ācārya* Kamalaśīla wrote a sub-commentary to the latter (self-commentary), but this is false. *Ācārya* Kamalaśīla wrote the *Madhyamakāloka* (Toh. 3887) in 9 sections. These texts are called "the three Eastern works of the Svātantrika".

Ācārya Śāntarakṣita lived a thousand years minus one. He was [first] invited to Tibet by the Dharmarāja Sroṅ-btsan-sgam-po. During the reign of Khri Sroṅ-lde-btsan, he was invited [again] together with *ācārya* Padmasambhava. They subjugated the non-human obnoxious spirits, ordained the "seven selected ones" (*sad-mi mi bdun*), and showed their compassion by spreading the teaching of the Buddha far and wide.

Three *ācāryas* who were disciples of *ācārya* Śāntarakṣita wrote these Svātantrika works: Ārya Vimuktasena wrote the *Ñi-khri snañ-ba* (Toh. 3787, the *Pañcaviṃśatisāhasrikāprajñāpāramitopadeśaśāstrābhisamayālaṃkāravṛtti*). Haribhadra wrote the great commentary on the *Aṣṭasāhasrikā* (Toh. 3791, the *āloka*), the commentary on the *Pañcaviṃśatisāhasrikā* (Toh. 3790) in eight chapters, the *Abhisamayālaṃkāra Sphuṭārthā* (Toh. 3793), and the *Pañjika* (Toh. 3792) on the *Saṅcaya*, his *Rtogs par sla ba* (the easy to comprehend). Buddhajñānapāda also wrote a *Pañjika* (Toh. 3798) on the *Saṅcaya*.

Those works of *ācārya* Bhāvaviveka are texts of the Mādhyamika-Svātantrika. Buddhapālita, *ācārya* Candrakīrti, and *ācārya* Śāntideva are Mādhyamika-Prāsangika, while the *ācāryas* Bhāvaviveka, Śrīgupta, Jñānagarbha, the teacher Śāntarakṣita and his disciple Kamalaśīla are Mādhyamika-Svātantrikas.

What is the difference between the Mādhyamika-Prāsangika and the Mādhyamika-Svātantrika with regard to their concept of the absolute (*paramārtha*)? The Svātantrikas maintain that there is no distinction between "absolute production" and "real production", not even in conventional terms (*vyavahāra*), and that holding such a distinction

na bdag ḥdzin du ḥgyur ba dañ / rañ bzin gyis grub pa dañ / rañ gi mtshan
ñid kyis grub pa dañ / rañ gi ño bos grub pa gsum khyad par med la /
de rnam tha sñad du yod de / dños po thams cad tha sñad du de ltar
grub par bzed do / thal ḥgyur ba dag de ltar tha sñad du yañ med la /
yod par bzuñ na bdag ḥdzin du bzed do /

/ rañ rgyud pa la yañ gñis las / slob dpon legs ldan ḥbyed dañ / ye śes
sñiñ po sogs ni gzugs sgra sogs / sems las don gzan pañi phyi rol gyi don /
bem por bzed la / slob dpon ži ba ḥtsho rjes ḥbrañ dañ bcas pa ni / gzugs
sgra sogs sems las don gzan ma yin te / phyi don nam / bem po gži ma
grub par ḥdod do / blun po dag chos thams cad rañ gi sems yin / zer ba
rañ ni ches mi ḥdraḥo /

/ thal ḥgyur ba dag kyañ phyi rol gyi don bzed tshul slob dpon legs
ldan ḥbyed dañ ḥdraḥo / sñags kyis rgyud sde thams cad kyis lta ba thal
ḥgyur ro /

/ spyod pa gtso bor ḥgrel pañi bstan bcas ni / ḥphags pa klu sgrub
kyis mdzad pañi sems skyed kyis cho ga dañ / dpal ldan zla bas mdzad
pañi skyabs gsum bdun cu pa la sogs paḥo /

/ lta spyod gñis ka cha mñam du ḥgrel pa ni / ḥphags pa klu sgrub
kyis mdzad pañi mdo kun las btus pa dañ / rgyal sras ži ba lhas mdzad
pañi bslab btus / spyod ḥjug sogs so /

/ spyir ḥphags pa klu sgrub kyis mdzad pa la goñ du smos pa rñams
dañ / chos dbyiñs bstod pa dañ / ḥjig rten las ḥdas par bstod pa dañ /
rnam par mi rtog par bstod pa dañ / sems kyis rdo rje la bstod pa sogs
bstod tshogs dañ / bśes sprin sogs gñam tshogs dañ / gso ba rig pa dañ /

²⁵ The tentative Sanskrit for the the three terms, and accordingly their translations, is based on the Sanskrit-Tibetan equivalences of the sixteen voidnesses in Chap. I, note 17.

amounts to *ātma-graha* (adherence to the view of self). They mean that being “produced by fundamental ground” (**prakṛti-siddha*), “produced by individual characteristic” (**svalakṣaṇa-siddha*), and “produced by intrinsic nature” (**svabhāva-siddha*) is not distinguishable,²⁵ that those are conventional terms, and that all entities are produced in conventional terms likewise. The Prāsaṅgikas maintain that in such a case, they [i.e., the entities] are not [produced] even in conventional terms; and to hold that way [as do the Svātantrikas] is *ātma-graha*.

The Svātantrikas may, in turn, be divided into two [subschoools]. The *ācāryas* Bhāvaviveka and Jñānagarbha, with others, maintain that form (*rūpa*), sound (*śabda*), and so forth, have an entity (*artha*) apart from thought (*citta*), an external entity: they posit unconscious substance (*jaḍā-svabhāva*). In contrast, *ācārya* Śāntarakṣita and his followers maintain that form, sound, and so forth, have no entity apart from thought, that there is no external entity, and that a substratum of unconscious substance is not demonstrable. But the assertion by the stupid that all natures (*sarvadharmāḥ*) are our own thought (*citta*) bears no resemblance to the Svātantrika position.

The Prāsaṅgikas, who also maintain an external entity, resemble Bhāvaviveka on this point. The doctrine (*darśana*) of all [four] sections of the *tantras* is Prāsaṅgika.

(b) The Practical Part

The treatises which comment chiefly on practice are the *Bodhicittotpāda-vidhi* (Toh. 3966) by ārya Nāgārjuna, the *Triśaraṇasaptati* (Toh. 3971) by Candrakīrti, and so forth.

(c) Both Doctrinal and Practical Parts

The treatises which give equal space to doctrine and practice are the *Sūtrasamuccaya* (Toh. 3934) by Nāgārjuna, and the *Śikṣāsamuccaya* (Toh. 3939, the *kārikā*, and Toh. 3940) and the *Bodhisattvacaryāvatāra* (Toh. 3871) by Śāntideva.

Compositions by Nāgārjuna have been mentioned previously. Among his other works translated into Tibetan are the following: the *Dharmadhātustava* (Toh. 1118), *Lokātīstava* (Toh. 1120), **Nirvikalpastava* (? Toh. 1119, *Nirupamastava*), *Cittavajrastava* (Toh. 1121), and so forth, in the “Collection of Eulogies” (*stava-kāya*); the *Suḥṛllekha* (Toh. 4182), and so forth, among the “Letters” (*lekha*); his works on “Medical Sci-

gser hgyur gyi rtsiḥi bstan bcos sogs dañ / bzo rig pa dañ / ḥjig rten lugs
kyi bstan bcos śes rab brgya pa dañ / skye bo gso thigs la sogs pa yañ
mdzad de bod du hgyur ro /

/ dbu ma phuñ po lña pa zla ba grags kyis mdzad zer ba ni kha gYar ro /
/ sñags phyogs kyi bstan bcos rnams ḥog tu ston no /

/ bkaḥ tha maḥi dgoñs ḥgrel la / lta ba gtso bor ston pa dañ / spyod
pa gtso bor ston pa dañ / lta spyod cha mñam du ston paḥi bstan bcos
dañ gsum mo /

/ de la spyir byams pa dañ ḥgrel paḥi chos sde ñi śu źes grags te / byams
mgon gyis mdzad paḥi mdo sdeḥi rgyan dañ / mñon rtogs rgyan te rgyan
gñis / dbus dañ mthaḥ rnam par ḥbyed pa dañ chos dañ chos ñid rnam
par ḥbyed pa ste ḥbyed gñis / rgyud bla ma ste byams chos lñaḥo / ḥphags
pa thogs med kyis mdzad paḥi saḥi dños gźi dañ / gźi bsdu ba dañ / rnam
grañs bsdu ba dañ / rnam par bśad paḥi sgo bsdu ba dañ / rnam par
gtan la dbab pa bsdu ba ste sa sde lña / bam po brgya ñer drug go / saḥi
dños gźi la sa mañ pos dañ / ñan sa / byañ sa / saḥi go rim mo / theg pa
thun moñ paḥi sdoms mñon pa kun las btus / theg chen thun moñ ma
yin paḥi sdoms theg bsdu te / sdoms rnam pa gñis so / slob dpon dbyig
gñen gyis mdzad pa la / mdo sde rgyan / dbus mthaḥ rnam ḥbyed / chos
dañ chos ñid rnam ḥbyed gsum gyi ḥgrel pa / rnam bśad rig pa / las sgrub
paḥi rab tu byed pa / phuñ po lñaḥi rab tu byed pa / ñi śu pa dañ / sum
cu paḥi rab byed de pra-ka-ra-ṇa sde brgyad do / kha cig chos dañ chos

²⁸ This is, however, the possible ascription by Bhavya (Bhāvaviveka) in his *Madhyamakaratnapradīpa* (Derge Tg., *Dbu-ma*, Vol. Tsha, 266b-3, 4): “For the meaning of this *in extenso*, one should peruse the *Madhyamakapañcaskandha* composed by the *ācārya* Candrakīrti, the *Tarkajvālā* prepared by myself, and so on” (ḥdiḥi don rgyas par slob dpon zla ba grags paḥi źal sña nas mdzad paḥi dbu ma phuñ po lña pa dañ / bdag gis bkod pa rtog ge ḥbar ba la sogs par blta bar byaḥo). Since Candrakīrti takes up various of Bhāvaviveka’s views in his *Prasannapadā* commentary on the *Mūla-Madhyamaka-kārikā*, the two men are exact contemporaries.

ence" (*cikitsā-vidyā*) [i.e., Toh. 4306-4308]; his treatise on making gold (necessarily Toh. 4314, *Rasāyanaśāstrodghṛti*, no author listed), and so forth, among the "Arts" (*śilpa-karmasthāna-vidyā*); the *Prajñāśataka* (Toh. 4328), the *Jantupoṣaṇabindu* (Toh. 4330), and so forth, among the treatises of "common prudent conduct" (*sādhāraṇa-nīti-śāstra*).

The ascription of the *Madhyamaka-pañca-skandha* (Toh. 3866) to the authorship of Candrakīrti is a spurious one.²⁶

The treatises of the *mantra* category [i.e., the *tantras*] will be discussed further on.

(3) COMMENTARIES ON THE LAST WHEEL OF THE LAW

In regard to the basic commentaries on the Last Promulgation, there are three groups of treatises — those showing chiefly doctrine; those showing chiefly practice; and those showing doctrine and practice in equal measure.

Ranging over those-categories are the famed twenty treatises of the Law (*chos sde ñi šu*) by Maitreya and associated commentaries. Maitreya-nātha composed the two *alaṃkāra*, viz. the *Sūtrālaṃkāra* (Toh. 4020) and the *Abhisamayālaṃkāra* (Toh. 3786); the two *vibhaṅga*, viz. the *Madhyāntavibhaṅga* (Toh. 4021) and the *Dharmadharmatāvibhaṅga* (Toh. 4022); and the *Uttaratantra* (Toh. 4024); they constitute the "five Maitreya expositions" (*byams chos lña*). Āryāsaṅga composed the *Bhūmi-vastu* (Toh. 4035-4037), the *Vastusaṃgrahaṇī* (Toh. 4039-4040), the *Paryāyasaṃgrahaṇī* (Toh. 4041), the *Vivaraṇasaṃgrahaṇī* (Toh. 4042), and the *Viniścayaṃgrahaṇī* (Toh. 4038); they constitute the "five *bhūmi* divisions" (*sa sde lña*), a total of 126 sections. The *Bhūmi-vastu* (*saḥi dños gzi*) comprises the *Bahubhūmika* (*sa maṅ pos*) (Toh. 4035, entered in Toh. catalog as *Yogācaryā-bhūmi*), the *Śrāvakabhūmi* (Toh. 4036), and the *Bodhisattvabhūmi* (Toh. 4037), in their *bhūmi* sequence [seventeen *bhūmis* in all]. He also composed the two collections, the collection common to the vehicles, the *Abhidharmasamuccaya* (Toh. 4049), and the uncommon collection of the Great Vehicle (*mahāyāna*), the *Mahāyānasamgraha* (Toh. 4048). Ācārya Vasubandhu wrote the three commentaries (Toh. 4026, 4027, and 4028, respectively) on the *Sūtrālaṃkāra*, the *Madhyāntavibhaṅga*, and the *Dharmadharmatāvibhaṅga*; the *Vyākhyāyukti* (Toh. 4061), the *Karmasiddhiprakaraṇa* (Toh. 4062), the *Pañcaskandhaprakaraṇa* (Toh. 4059), the *Viṃśatikā* (Toh. 4056), and the *Triṃśikā* (Toh. 4055); they constitute the "eight *prakaraṇa* divisions" (*pra-ka-ra-ṇa sde brgyad*). Some (scholars) do not include his commen-

ñid rnam hbyed kyi h̄grel pa mi h̄dren bar rten h̄brel gyi mdo h̄grel
 h̄dren no. / rañ lugs la brgyad du ma ñes te / slob dpon dbyig gñen gyis
 mdzad pa la / rten h̄brel gyi mdoñi h̄grel pa dañ / sa lu ljañ pañi mdoñi
 h̄grel pa dañ / mdo sde sa bcu pañi h̄grel pa dañ / theg bsdus kyi h̄grel
 pa dañ / rjes dran gsum gyi h̄grel pa la sogs pa mañ po yod pañi phyir ro /
 / yum gsum gnod h̄joms ni / damṣṭa-senañi yin žiñ / ñi khri rnam h̄grel
 bod na yod pa ni / rgyal po khri sroñ lde btsan kyi yin par bžed pas gñis
 ka dbyig gñen gyi ma yin no /

/ de rnams las byams chos lñañi mdo sde rgyan dañ / h̄byed gñis dañ
 gsum po bkañ tha mañi dgoñs h̄grel lta ba sems tsam ston pa ste / de
 yañ mdo sde rgyan gyis lta spyod cha mñam du ston / h̄byed gñis kyis
 lta ba gtso bor ston te / de la mi mthun pa med do /

/ rgyud bla ma bkañ bar pañi dgoñs h̄grel lta ba rañ rgyud ston par
 sña rabs pa rnams bžed la / jo nañ pas bkañ tha mañi dgoñs h̄grel / lta
 ba khoñ gi lta ba stoñ par bžed do / bla ma rjes bkañ tha mañi dgoñs
 h̄grel / lta ba sems tsam ston par bžed / bu ston rin po ches bkañ tha
 mañi dgoñs h̄grel / yañ na dbu ma bstan / yañ na sems tsam bstan gsuñ /
 rañ lugs la rje rin po cheñi bžed pas / bkañ bar pañi phyogs mthun gyi
 mdo / bde gśegs sñiñ poñi mdo dañ / gzuñs kyi dbañ phyug rgyal pos žus
 pañi mdo dañ / ye šes snañ ba rgyan gyi mdo dañ / sor moñi phreñ ba
 la phan pañi mdo dañ / h̄phags pa dpal h̄phreñ gi mdo la sogs pañi dgoñs
 pa gtso bor h̄grel la / dgoñs pa thal h̄gyur du gnas šin / h̄phags pa thogs
 med kyis kyañ thal h̄gyur du bkral bar bžed de / jo nañ pañi grub mthañ
 la h̄di las gnod pa med gsuñ ño /

/ mñon rtogs rgyan ni / rgya gar du slob dpon dbyig gñen / phyogs
 glañ / šā-nti-pa sogs kyis sems tsam du bkral / h̄phags pa grol sde /
 btsun pa grol sde / señ ge bzañ po / sañs rgyas ye šes žabs / a-bha-ya-

²⁷ The Tōhoku catalog gives Nāgārjuna as the author.

²⁸ The Tōhoku catalog gives Asaṅga as the author of these three commentaries.

²⁹ *Ñi khri* stands for the *Pañcaviṃśatisāhasrikā* version of the *Prajñāpāramitā*. However, there is no commentary on that version that can be in point here. *Ñi khri* must be a mistake for *Hbum*, and the large commentary on the *Satasāhasrikā* version (Toh. 3807) must be meant here, because Dkon mchog h̄jigs med dbañ po says (*op. cit.*, idem): / gñis pa grub ste / gser h̄phreñ las phyi ma h̄di h̄phañ thañ gi dkar chag tu btsan po khri sroñ lde btsan gyis mdzad pa h̄phags pa šes rab kyi pha rol tu phyin pa h̄bum gyi rgya cher h̄grel žes h̄byuñ bas rgyal pos mdzad pa yin no / žes gsuñs pañi phyir (“And secondly it is proved because it is said in the *Gser h̄phreñ* [Tsoñ-kha-pa’s commentary on the *Abhisamayālamkāra*]: ‘Since the ancient *Hphañ thañ* catalog had the entry, *Hphags pa šes rab kyi pha rol tu phyin pa h̄bum gyi rgya cher h̄grel* composed by His Majesty Khri sroñ lde btsan, it was composed by that King”).

tary on the *Dharmadharmatāvibhaṅga*, but include instead his *Pratītyasamutpādasūtra* commentary (Toh. 3995, the *Pratītyasamutpādādivibhaṅgabhāṣya*). Our own school is not definite in regard to the eight, because there are other writings of Vasubandhu [to be considered as candidates for inclusion], such as the *Pratītyasamutpādasūtra* commentary (Toh. 3995), the *Śālistambaka-sūtra* commentary (Toh. 3986),²⁷ the commentary (Toh. 3993) on the *Daśabhūmika* of the Sūtras, the *Mahāyānasamgraha* commentary (Toh. 4050), the three *Anuśmṛti* commentaries (Toh. 3981, 3982, 3983).²⁸

We claim that the commentary (Toh. 3808) on the three *Prajñāpāramitā sūtras*, known as *Gnod hjom*s, is by Daṃṣṭrasena, and that the commentary on the *Ñi khri*,²⁹ which is in Tibet, is by Khri sroṅ lde btsan. Hence, neither of them is by Vasubandhu.

Of those [twenty texts], the two *vibhaṅga* and the *Sūtrālaṃkāra* among the “five Maitreya expositions” are examples of commentaries on the third and last Promulgation; they show the “Thought Only” (*citta-mātra*) doctrine. The *Sūtrālaṃkāra* expounds doctrine and practice in equal measure; the two *vibhaṅga* expound chiefly doctrine. There is no disagreement in regard to those.

According to the older [Tibetan] scholars, the *Uttaratantra* is a commentary on the Intermediate Promulgation and teaches the Svātantrika position. The Jo-nañ-pa school, however, maintains that it is a commentary on the Last Promulgation, presenting their own views; and the Bla-ma-rje maintains that it is a commentary on the Last Promulgation and teaches the “Thought Only” (*citta-mātra*) doctrine. Bu-ston rin-po-che holds that it is a commentary on the Last Promulgation and teaches either Mādhyamika or “Thought Only”. In our own school, the Rje rin-po-che (i.e. Tsoñ-kha-pa) states that it is a *sūtra* consistent with the category of the Intermediate Promulgation and explains chiefly the *Tathāgata-garbha-sūtra* (Toh. 258), the *Dhāraṇīśvara-rāja-paripṛcchā* (alias for the *Tathāgata-mahākaruṇā-nirdeśa-sūtra*, Toh. 147), the *Jñānālokālaṃkāra-sūtra* (Toh. 100), the *Ārya-aṅgulimālīya-sūtra* (Toh. 213), the *Śrī-mālā-devī-siṃhanāda-sūtra* (Toh. 92), and so forth. Tsoñ-kha-pa maintains that its purport is Prāsaṅgika and that the commentary (Toh. 4025) by Āryaśaṅga is also Prāsaṅgika, notwithstanding the opinion expressed in the tenets of the Jo-nañ-pa.

As to the *Abhisamayālaṃkāra*, in India the *ācāryas* Vasubandhu, Dīnāga, Śānti-pa, and so on, explained it as “Thought Only”. Ārya Vimuktasena, Bhadanta Vimuktasena, Haribhadra, Buddhajñānapāda, Abhaya, and so forth, explained it as Svātantrika; and Atīśa explained

sogs kyis rañ rgyud du bkral la / jo bo chen po sogs kyis thal hgyur du
 bkral lo / bod kyi lo-tsa-ba chen po sogs kyi sñā rabs pa thams cad dañ /
 phyi rabs kyi phal che ba dag bkañ bar pañi dgoñs h̄grel / lta ba rañ
 rgyud du bžed la / jo nañ pa bkañ tha mañi dgoñs h̄grel lta ba dbu ma
 chen po bstan par bžed / h̄phags señ ges yum gyi dgoñs' h̄grel du mdzad
 pa la skur pa h̄debs so / bla ma rje sems tsam ston par bžed do / rañ lugs
 la rje rin po cheñi bžed pas mñon rtogs rgyan rañ lugs kyi dgoñs pa
 mthar thug thal h̄gyur du gnas śiñ / lta sgom gñis gtso bor ston la / bkañ
 bar pañi dgoñs h̄grel du bžed do /

/ sa sde lñāñi lta ba ston pañi cha rnams sems tsam ston ciñ / bkañ
 tha mañi dgoñs h̄grel yin la / byañ sañi de kho na ñid kyi leñus lta ba
 ston ciñ / lhag mas spyod pa ston pas / deñi leñu gcig ma gtogs pa dañ /
 gžan yañ spyod ston pañi cha thams cad theg pa chen poñi mdo sde
 spyiñi dgoñs h̄grel lo /

/ sdoms rnam pa gñis ni bkañ tha mañi dgoñs h̄grel / lta ba gtso bor
 ston pañi bstan bcos te / sems tsam ston no /

/ pra-ka-ra-ṇa sde brgyad ni bkañ tha mañi dgoñs h̄grel te / sems tsam
 ston no /

/ brgyad stoñ don bsduś dañ / yum gsum gnod h̄joms kyis / yum gyi
 mdoñi tshig zin gyis dbu ma bstan kyañ / de dgoñs pa can yin / dgoñs
 pa sems tsam du gnas / žes h̄grel lo /

it as Prāsaṅgika. All the early and most the latter-day great Tibetan translators declare it to be a commentary on the Intermediate Promulgation, written from the standpoint of Svātantrika. The Jo-nañ-pa say that it is a commentary on the Last Promulgation, and that it teaches the great Madhyamaka, thus casting aspersions on the commentaries by Ārya-Hari [bhadrā] on the *Prajñā-pāramitā*. The Bla-ma-rje maintains that it teaches "Thought Only". Our school maintains, by the position of Tsoñ-kha-pa, that the *Abhisamayālaṃkāra* is Svātantrika, but is Prāsaṅgika in its ultimate purport (*dgoñs mthar thug*), that it chiefly shows both doctrine and intense contemplation (*bhāvanā*), and that it is a commentary on the Intermediate Promulgation.

The parts [of the twenty texts] which set forth the views of the "five *bhūmi* divisions", show "Thought Only", and constitute commentary on the Last Promulgation. The *tattva* chapter of the *Bodhisattva-bhūmi* teaches doctrine, while the remaining chapters teach practice. Apart from that one chapter, all the others, which set forth the practice, constitute a commentary on the general purport of the *Mahāyāna sūtra* section.

The two collections (i.e. the *Abhidharmasamuccaya* and the *Mahāyānasamgraha* by Āryāsaṅga) are commentaries on the Last Promulgation. They are treatises which chiefly teach doctrine; they teach "Thought Only".

The "eight *prakaraṇa* divisions" (by Vasubandhu) are commentaries on the Last Promulgation and teach "Thought Only".

The *Aṣṭasāhasrikā-piṇḍārtha* (alias for *Prajñāpāramitāsaṃgrahakārikā*, Toh. 3809, by Diñnāga) and the commentary called *Gnod hjom*s (i.e. Toh. 3808, by Daṃṣṭrasena) on the three *Prajñāpāramitā sūtras* teach the Mādhyamika by the passages cited from the *Prajñāpāramitā sūtras*; nevertheless their purport is to explain those texts from the "Thought Only" standpoint.

/ gñis pa snags kyi chos ḥkhor bskor tshul la bži / bya rgyud kyi rnam
gżag / spyod rgyud kyi rnam gżag / rnal ḥbyor rgyud kyi rnam gżag /
rnal ḥbyor bla med kyi rgyud kyi rnam gżag go /

/ dañ po la gsum / bya rgyud kyi dbye ba so soḥi rnam gżag / bya rgyud
kyi dbaṅ bskur ba dañ sdom pa gzuṅ baḥi rnam gżag / dbaṅ thob ciṅ
sdom pa bzuṅ nas lam la slob paḥi rnam gżag go /

/ dañ po la / rigs so soḥi rgyud kyi dbye ba dañ / bya ba spyiḥi rgyud
kyi dbye ba ste / rim pa ltar rigs re re baḥi sgrub thabs dañ cho ga ston
paḥi rgyud dañ / rigs thams cad kyi sgrub thabs dañ cho ga spyir ston
paḥi rgyud do /

/ ḥo na spyir rigs du yod ce na /

/ bla med la rnam snaṅ / rin ḥbyuṅ / ḥod dpag med / doṅ grub / mi
bskyod pa ste lña dañ / rigs drug pa rdo rje ḥchaṅ ste drug go / de dag

¹ In Atisa's commentary on his own *Bodhipathapradipa*, namely his *Bodhimārga-pradīpapañjikā-nāma* (Toh. 3948), he classifies the Tantras into seven groups (Dbu-ma, Derge, Khi, 287a-4, ff.): Kriyātantra (*bya baḥi rgyud*), Caryātantra (*spyod paḥi rgyud*), Kalpatantra (*rtog paḥi rgyud*), Ubhayatantra (*gñis-kaḥi rgyud*), Yogatantra (*rnal ḥbyor gyi rgyud*), Mahāyogatantra (*rnal ḥbyor chen poḥi rgyud*), Anuttarayogatantra (*rnal ḥbyor bla na med paḥi rgyud*). From the examples which he lists under each group, it is obvious that the Mahāyogatantra group became the "Father Tantras" in the Kanjur classification of the Anuttarayogatantra, and that the Anuttarayogatantra group became the "Mother Tantras" in the Kanjur classification of the Anuttarayogatantra. He illustrates the Kalpatantra with the works, *Sgrol ma ḥbyuṅ baḥi rgyud* (possibly *Tārā-bhava-tantra*, Toh. 726), *Dam tshig gsum bkod paḥi rgyal po* (*Trisamayavyūharājā*, Toh. 502), and *Rtog pa kun las btus pa* (**Kalpasaṃuccaya*). He illustrates the Ubhayatantra with the works, *Sgyu ḥphrul dra ba* (*Māyājāla*, Toh. 466) and *Padma gar gyi dbaṅ phyug* (**Padmanarteśvara*).

² Mkhaz grub rje mentions only this sixfold group to avoid complications. The "Mother Tantra" of the Anuttarayogatantra, in particular the *Śrī Cakrasaṃvara* cycle, may use either a sevenfold or a sixfold classification. Thus Tsoṅ-kha-pa in his *Sbas don* (Collected works, Vol. 1) gives a way of classifying the Dākinīs into seven families (107a-2, ff.): Vajrasattva, Ratnasambhava, Śrī Heruka *drag poḥi rjes su ḥgro ba*, Amitābha, Akṣobhya, Amoghasiddhi, Vairocana; and mentions that these can be made into six by combining Vajrasattva (the causal Vajradhara) with Heruka (the

CHAPTER THREE

B. THE METHOD OF SETTING THE WHEEL OF THE LAW OF THE MANTRA-YĀNA INTO MOTION

There are four parts: fundamentals of the Kriyā Tantra, fundamentals of the Caryā Tantra, fundamentals of the Yoga Tantra, and fundamentals of the Anuttara-Yoga Tantra.¹

1. FUNDAMENTALS OF THE KRIYĀ TANTRA

There are three parts: fundamentals of the various varieties of the Kriyā Tantra, fundamentals of initiation and holding to vows in the Kriyā Tantra, and fundamentals of learning the path after receiving initiation and holding to vows.

a. *Fundamentals of the various varieties of the Kriyā Tantra*

There are the varieties of Tantras according to the various Families (*kula*), and the varieties of Tantras according to the general Kriyā. Respectively, they are the Tantras which show the evocations (*sādhana*) and rites (*vidhi*) of the individual Families, and the Tantras which show in a general way the evocations and rites for all the Families.

Then, how many Families are there generally?

In the Anuttara, there are the five, Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi, and Akṣobhya, to which Vajradhara is added as the sixth.² Of these Families, the sixth is the highest. After the latter,

fruition Vajradhara). The sevenfold classification is the basis for the sevenfold series of correspondences as given, for example, by Padmavajra in his *Śrī-Ḍākāraṇamahāyoginītantrarājavāhikaṭikā-nāma* (Toh. 1419), Dza, 99b-3, ff. In this listing, the traditional five personality aggregates (*skandha*) are increased to seven by the addition of *jñāna-skandha* and *dharmadhātu-skandha* and identified with the seven mountains, the Himavat, etc.

las rigs drug pa mchog dañ / dehi hog nas mi bskyod paḥi rigs mchog
go / de dag la rigs dañ rigs can gñis gñis te / rgyal ba rnam snañ rigs dañ /
des rgyas hdebs paḥi lha rnam rigs can te / des gžan laḥaṇ hgreḥo /
/ yo-ga la de bžin gsegs pa / rin po che / padma / las / rdo rjeḥi rigs
te lñaḥo / de dag rim pa ltar rnam snañ gi rigs sogs dañ don gcig go /
rigs de dag las de bžin gsegs paḥi rigs mchog go /

/ bya spyod la ḥjig rten dañ ḥjig rten las ḥdas paḥi rigs gñis las / phyi
ma la de bžin gsegs paḥi rigs / padmaḥi rigs / rdo rjeḥi rigs gsum rim
pa ltar mchog dañ / ḥbrin dañ / tha maḥo / bya rgyud kyi ḥjig rten paḥi
rigs la / lñas rtsen gyi rigs / nor can gyi rigs / ḥjig rten paḥi rigs te gsum mo/
/ de bžin gsegs paḥi rigs la sde tshan brgyad de / rigs kyi gtso bo / rigs
kyi bdag po / rigs kyi yum / rigs kyi gtsug tor / rigs kyi khro bo khro
mo / rigs kyi pho ña pho mo / de bžin gsegs paḥi rigs su gtogs paḥi byañ
sems / der gtogs paḥi lha dañ / klu dañ gnod sbyin la sogs paḥi sde tshan no /

³ This remark points to the classification of deities by grouping them into the Tantric families, with their existence stated in terms of seals (*mudrā*). They are, so to say, "sealed". The Sanskrit verb form is *mudryate* (T. *rgyas dgab paḥo*) in the *Guhyasamāja-tantra*, Skt. text, 157.9. Moreover, Indrabhūti writes in his commentary on the *Śrī-saṃpūṭatilaka* called *Smṛtisamādarśanāloka* (Toh. 1197), Derge Ca, 153b-3: "Besides, the expression 'complete universal *mudrā*' means that all the sentient beings of the three realms are 'sealed' by right knowledge" (yañ na kun du sna tshogs phyag rgya ni khams gsum gyi sems can thams cad yañ dag paḥi ye šes kyi rgyas btap paḥo).

⁴ These Families are explained in the work *Ārya-Subāhuparipṛcchā-nāmatantrapinḍārthavṛtti* (Toh. 2673), Thu, 101b-2, ff.: The Tathāgata Family means knowing the intrinsic nature of all the natures in the same way as it is, and coming in the same way as the former Buddhas have come. It is accompanied by the Uṣṇīṣa and other *mantra* deities blessed by that (Family) (de bžin gsegs paḥi rigs žes bya ba ni / chos thams cad kyi rañ bžin ji lta ba bžin du mkhyen ciñ / šñon gyi sañs rgyas rnam ji ltar gsegs pa bžin du byon paḥi don to / des byin gyis brlabs paḥi gsañ sñags kyi lha gtsug tor la sogs pa dañ bcas paḥo). The Padma Family is Ārya-Avalokiteśvara who sees the sentient beings in the six times of day and night with the eye of compassion undefiled by corruption. It is accompanied by a retinue including Tārā, the *vidyā* blessed by that (Family) to rescue the world (padmaḥi rigs žes bya ba ni / ñon moñs pas ma gos paḥi thugs rjeḥi spyen gyis ñin mtshan dus drug tu sems can rnam la gžigs pa hphags pa spyen ras gžigs dbaṇ phyug ste / des ḥgro ba bsgral bar byin gyis brlabs paḥi rig sñags sgrol ma la sogs paḥi ḥkhor dañ bcas paḥo). The Vajra Family has the purpose of protecting the Teaching and overcoming inimical elements. Therefore, it blesses into *vajra* (diamond or thunderbolt) that knowledge generated in the Bodhisattva Samantabhadra by the six perfections, and initiates him as Vajrapāṇi by way of the Tathāgatas. It is accompanied by the host of Wrathful Ones and other *mantra* deities given its blessing (rdo rjeḥi rigs žes bya ba ni / bstan pa bsruñ ba dañ / sdañ ba rnam gžom paḥi don du byañ chub sems dpaḥ kun du bzañ po la pha rol tu phyin pa drug gi bskyed paḥi ye šes de rdo rjer byin gyis brlabs nas / de bžin gsegs pa rnam kyi phyag na rdo rjer dbaṇ bskur te / dehi byin gyi rlab bstan paḥi gsañ sñags kyi lha khro bo la sogs paḥi tshogs dañ bcas paḥo).

⁵ These Families are explained in the work of the preceding note, Thu, 102a-4, ff.: The Wealthy Family (*mañi-kula*) means the dispelling of the evil of poverty among the sentient beings by Śrī Mañibhadra and others after they have been blessed in the

Akṣobhya is the highest. Each of the Families includes a Progenitor (*kulā*, abbreviation for *kuleśa* = *kula* "family" + *īśa* "lord") and the Progeny (*kulika*). The victor (*jina*) Vairocana is a Progenitor. The deities created by his seal (*mudrā*) are the Progeny, as are their transformations by him into other deities.³

In the Yoga, there are the five Families, Tathāgata, Ratna, Padma, Karma, and Vajra. In that order they coincide with the Vairocana Family and so on [of the Anuttara terminology]. Among those Families, the Tathāgata Family is the highest.

In the Kriyā and Caryā Tantras, there are both Mundane (*laukika*) and Supramundane (*lokottara*) Families, the latter comprising the three Families, Tathāgata, Padma, and Vajra. They are, respectively, the highest, middling, and lowest.⁴ The Mundane Families of the Kriyā Tantra are these three: Pañcaka-kula (*lñas rtsen*, "five who play with [dice]"), Mañi-kula, and Laukika-kula.⁵

(1) THE TATHĀGATA FAMILY

There are eight sections to the Tathāgata Family, namely: Lord of the Family (i.e. the Progenitor), Master of the Family, Mother of the Family, Uṣṇīṣa of the Family, Male and Female Wrathful Ones of the Family, Male and Female Messengers of the Family, the Bodhisattvas belonging to the Tathāgata Family, and the group of gods (*deva*), serpents (*nāga*), secret folk (*yakṣa*), and the like, belonging there.

inexhaustible stream of wealth (nor can gyi rigs źes bya ba ni / dpal nor bu bzañ po la sogs pas nor gyi rgyun zad mi źes par byin gyis brlabs nas / sems can gyi dbul bañi gnod pa sel źes bya bañi don to). The Prosperity Family (*pauṣṭika-kula*) is the playing by five, because it is associated with five hundred gems and shows the play by five with dice. It is a term for making successful the prosperity rites which bring issue of sons and increase of wealth (rgyas pañi rigs źes bya ba ni / nor bu lña brgya dañ hgrogs śiñ / cho lo lñas rtse bar ston pas lñas rtsen te / des bu tsha hphan pa dañ loñs spyod hphel ba rgyas pañi las grub par byed ces bya bañi tha tshig go). The Family of the Worldlings (*laukika-kula*) consists of the *devas*, *asuras*, and so forth, excepting those in the five Families (Tathāgata, Padma, Vajra, Wealthy, and Prosperity). They offer their individual *mantras* together with the *vidhis* (h̄jig rten pañi rigs źes bya ba ni / lña po de rnams la ma gtogs pañi lha dañ / lha ma yin la sogs pas so soñi gsañ sñags cho ga dañ bcas te phul bañ). "They are rightly included in the three" means that the Wealthy one is included in the Padma Family, that the Prosperity one is included in the Vajra Family, and one should know that the Family of the Worldlings is also generally included under those two. Any not included in those two does not arise through the blessing of the Tathāgata (gsum du yañ dag par bsdus pa ston to źes bya ba ni / nor can ni padmañi rigs kyis bsdus so / rgyas pa ni rdo rjeñi rigs kyis bsdus so / h̄jig rten pañi rigs kyañ de dag gi bkab tu phal cher h̄dus par rig par byaño / de dag gis ma bsdus pa rnams ni de b̄zin gśegs pañi byin gyi rlabs las byuñ ba yañ ma yin la) ... The Skt. for T. *lñas rtsen* is *pañcaka*, as found in the *Mañj.mūla*, Skt. text 417.18.

/ rigs kyi gtso bo ni bcom ldan ḥdas śā-kya thub paḥo / rigs kyi bdag po ni ḥjam dpal lo /

/ rigs kyi gtso boḥi rgyud kyi skor la / bcom ldan ḥdas gnas gtsaṅ maḥi gnas su sa bcu paḥi byaṅ chub sems dpaḥ seṅ geḥi gzugs su sprul paḥi seṅ geḥi khri la bžugs te / ḥkhor gyis ma žus par de bžin gśegs paḥi yi ge brgya paḥi cho ga phan yon daṅ bcas pa gsuṅs / de las ḥphros nas dam tshig gsum bkod paḥi rgyal poḥi rgyud gsuṅs te / de las rgyal ba śā-kya thub pas dkyil ḥkhor gyi gtso bo mdzad paḥi sgrub thabs bstan / sku gzugs thaṅ ga bya baḥi tshul daṅ / rdul tshon gyi dkyil ḥkhor bya baḥi tshul la sogs pa gsuṅs so / kha cig ḥdi las bdag bskyed bśad paḥi phyir bya rgyud ma yin spyod rgyud yin zer ba mi ḥthad de / sgrub byed de ma ṇes śiṅ / slob dpon A-bha-ya daṅ / jo bo chen po sogs kyis bya rgyud du bśad paḥi phyir ro /

/ bcom ldan ḥdas yaṅ pa can gyi groṅ khyer gyi khaṅ pa brtsegs pa na bžugs te / zla ba gsum na mya ṇan las bzlaḥo sṇam du dgoṅs nas / moḥu gal gyi bu la stoṅ spyi phud kyi ḥjig rten gyi khams kyi dge sloṅ rnamś sdus śig ces gsuṅs pas / moḥu gal gyi bus ri rab kyi rtse nas / bde gśegs slob mar gyur pa gaṅ su dag / ces sogs bsgrags pas dgra bcom pa bži khri daṅ bcas paḥi stoṅ spyi phud kyi ḥjig rten gyi khams kyi dge sloṅ thams cad ḥdus so / de nas ḥphags pa śā-riḥu bus stoṅ gsum gyi stoṅ chen poḥi ḥjig rten gyi khams kyi dge sloṅ thams cad bsdus so / de nas byams pas phyogs bcuḥi ḥjig rten gyi khams thams cad kyi mos spyod nas srid pa tha ma paḥi bar gyi byaṅ chub sems dpaḥ thams cad bsdus so / de nas bcom ldan ḥdas kyis sgo mthaḥ yas pa sgrub paḥi gzuṅs phan yon daṅ bcas pa gsuṅs te / ḥdi las rgyal ba śā-kya thub pas dkyil ḥkhor gyi gtso bo mdzad paḥi dkyil ḥkhor gñis bstan par ḥgrel pa las bśad do /

/ yul ma-ga-dhaḥi dri ma med paḥi groṅ khyer žes bya bar bram ze dri ma med pa legs snaṅ žes bya bas saṅs rgyas ṇan thos daṅ bcas pa gdugs tshod la spyān draṅs te / deḥi skyed mos tshal daṅ ṇe bar na mchod rten brñiṅs pa phyag dar gyi phuṅ por soṅ ba žig las ḥod zer daṅ tshigs su bcad pa sogs byuṅ ba la bcom ldan ḥdas kyis phyag daṅ skor ba mdzad ciṅ spyān chab mdzad pa la ḥkhor rnamś kyis rgyu rkyen žus pas / bcom ldan ḥdas kyis mchod rten ḥdiḥi naṅ na de bžin gśegs pa

* Ye śes sṇiṅ po's *Anantamukhanirhāra-dhāraṇi-vyākhyānakārikā* and *Anantamukhanirhāra-dhāraṇi-ṭikā*.

(a) Lord of the Family

The Lord of the Family is Bhagavat Śākyamuni. The Master of the Family is Mañjuśrī.

In regard to the cycle of Tantras of the Lord of the Family, when the Bhagavat in the pure abode (*śuddhāvāsa*) was seated on a lion throne formed by the Bodhisattvas of the tenth stage who had magically transformed themselves into lions, then without being asked by his retinue he expounded the rite of the hundred syllables of the Tathāgata (*tathāgata-śatākṣara-vidhi*) together with its benefits. Continuing, he pronounced the *Trisamayavyūharājā-nāma-tantra* (Toh. 502), in which he showed the *sādhana* of making Śākyamuni the Lord of the *maṇḍala* (*maṇḍala-nāyaka*), the method of making icons and images, the method of making the *maṇḍala* of powdered colors (*rajomaṇḍala*), etc. Some claim that it is not a Kriyā, but a Caryā Tantra, for the reason that it explains the “self generation” (*bdag bskyed*). That claim is not valid. Their argument is not convincing because *ācārya* Abhayākara, Atīśa, and others pronounce it to be a Kriyā Tantra.

When the Bhagavat was staying in the eaved building (*kūṭāgāra*) of the city of Vaiśālī, considering that in three months he would pass into Nirvāṇa, he said to Maudgalyāyana, “Gather together the *bhikṣus* of the *Sāhasracūḍika* world realms (*lokadhātu*)!” Then Maudgalyāyana proceeded to the summit of Mt. Sumeru and announced, “Whosoever is a disciple of the Tathāgata...”, and all the 40,000 Arhats and all the *bhikṣus* of the *Sāhasracūḍika* world realms assembled. Thereupon Ārya Śāriputra called together all the *bhikṣus* of the *Trisāhasramahāsāhasra* world realms. Thereupon Maitreya called together all the Bodhisattvas of the world realms in the ten directions, beginning with those installed in faith (*adhimukticaryā*), and up to those in their last life (*carama-bhavika*). Thereupon the Bhagavat pronounced the *Anantamukhasādhaka-nāma-dhāraṇī* (Toh. 525) and its benefits. In the commentary (Toh. 2695-2696),⁶ it is said that the work teaches two *maṇḍalas* in which Śākyamuni is made the Lord of the *maṇḍala*.

In the city *Vimala of the Magadha district, a Brahmin named *Vimalaprabha invited the Buddha and his disciples to a noon meal. Near his pleasure garden there was an old *stūpa* which had fallen into the aspect of a heap of rubbish and from which light and verses proceeded. The Bhagavat bowed to it and circumambulated it, shedding tears. When his retinue asked him the cause (*hetu*) and condition (*pratyaya*) [for the phenomenon], the Bhagavat said, “It is through the power of the *dhāraṇī*

thams cad kyis byin gyis brlabs paḥi sñiñ po / gsañ ba riñ bsrel gyi za
ma tog ces bya baḥi gzuñs bžugs te deḥi mthu yin no / žes gsuñs nas /
deḥi cho ga phan yon dañ bcas pa gsuñs so /

/ byañ chub rgyan ḥbum da lta bod na tshañ ba mi bžugs / sñon gyi
mkhas pa dag gis de drañs par de bžin gśegs paḥi chos skuḥi riñ bsrel /
sku gduñ gi riñ bsrel / sku bal gyi riñ bsrel rnams / mchod rten du gžug
par gsuñs te / chos skuḥi riñ bsrel ni gzuñs rnams so / sku gduñ gi riñ
bsrel ni sku gduñ las byuñ baḥi riñ bsrel yuñs ḥbru tsam mo / sku bal gyi
riñ bsrel ni sku gzugs te / de dag rim pa ltar mchog dañ ḥbriñ dañ tha
mar gsuñs so /

/ bcom ldan ḥdas ser skyaḥi groñ khyer na bžugs te / deḥi tshe ser
skyaḥi groñ khyer na bram ze ser skya zla ba žes bya ba bstan pa la ma
dad pa žig yod de / de yid ches paḥi bram ze žig gi rmi lam du ser skya
zla ba žig bdun na ḥchi bar luñ bstan pa rmis te / de la smras pas / de
ḥjigs skrag nas bcom ldan ḥdas la žus pas / khyod žag bdun na ḥchi bar
ḥgyur te / mnar med paḥi sems can dmyal bar skye bar ḥgyur žiñ / de
nas dmyal ba chen po bcu drug tu rim gyis skye bar ḥgyur / de nas khyi
dañ phag la sogs par skye bar ḥgyur / žes luñ bstan / des ston pa la skyabs
žus pas / bcom ldan ḥdas kyis / de la ser skyaḥi groñ khyer gyi lam gyi
bži mdor mchod rten brñiñs pa žig yod pa de gsos la / deḥi nañ du ḥod
zer dri ma med pa rnam par dag paḥi ḥod kyi gzuñs / žes bya ba ḥdi tshug
cig dañ khyod tshe nur nas riñ du ḥtsho bar ḥgyur žiñ / ši ḥphos nas de
bžin gśegs pa mi bskyod paḥi sañs rgyas kyi žiñ du skye bar ḥgyur ro /
žes gsuñs pas / byañ chub sems dpaḥ sgrib pa thams cad rnam par sel
bas žus te / gzuñs chog phan yon dañ bcas pa gsuñs śiñ / sgrib pa rnam
par sel ba ñid kyis kyañ gsuñs so / de nas phyag na rdo rjes žus nas mchod
pa bya baḥi cho ga žib mo rnams gsuñs so /

/ rten ḥbrel gyi mdo ni / bcom ldan ḥdas yul sum cu rtse gsum gyi lhaḥi
gnas kyi A-ra-mo-ni-ga lta buḥi rdo leb kyi steñ na bžugs te / ḥphags pa
spyān ras gzigs dbaḥ phyug gis lha rnams de bžin gśegs paḥi mchod rten
bgysis te / bsod nams bgyi bar ḥtshal na de dag la phan gdags paḥi cho ga
bśad du gsol / žes gsol bas / rten ḥbrel sñiñ poḥi gzuñs mchod rten du
gžug paḥi cho ga phan yon dañ bcas pa gsuñs so /

⁷ That work (Derge, Rgyud ḥbum, Na, 18a-7, ff.) explains the word *stūpa* as follows: A “*stūpa*” is a *maṇḍala* where all the Buddhas dwell. A “*stūpa*” is a tomb (monument, tumulus) for the corporeal relics of the Nirmāṇa-kāya of all the Buddhas. The Tathāgata, possessed of right speech, has so declared! (mchod rten žes bya ba ni sañs rgyas thams cad kyi bžugs gnas dkyil ḥkhor yin no / mchod rten žes bya ba ni sañs rgyas thams cad kyi sprul paḥi skuḥi sku gduñ gi bañ so yin no / de bžin gśegs pa yañ dag paḥi gsuñ dañ ldan pas de ltar gsuñs so).

⁸ The word *mūrtijā* occurs, e.g., *Mañjuśrī-mūla-tantra*, Skt. text, 596.19.

in this *stūpa*—the *Sarvatathāgatādhiṣṭhāna-hṛdayaguhyadhātukaraṇḍa-nāmadhāraṇī-mahāyānasūtra*” (Toh. 507), and then he explained its rite and the benefits going along with it.

In Tibet there is at present no complete text of the *Bodhimāṇḍa-lakṣālaṃkāra* (Toh. 508). When the former Pandits “invited” it, they said that there are three kinds of relics (*dhātu*) to put into a *stūpa* —⁷ the relics of the *Dharmakāya* of the Tathāgata, the relics of his corporeal substance (*mūrtijā*),⁸ and the relics of his garb. They said that the relics of his *Dharmakāya* are the *dhāraṇīs*, the relics of his corporeal substance are the relics derived from his corporeal substance, even when they are no bigger than a mustard seed, and the relics of his garb are the icons (*bimba* or *pratibimba*); and that in the given order, they are highest, middling, and lowest.⁹

Once when the Bhagavat was in the city of Kapila, there was a Brahmin in that city named Kapilacandra who did not believe in the Teaching. A trustworthy Brahmin dreamed a prophecy that the Brahmin Kapilacandra would die in seven days. Upon being informed of that (prophecy), the latter, frightened, asked the Bhagavat about it. The Bhagavat prophesied, “You will die within seven days and be reborn in the Avīci hell. Then you will be reborn successively in each of the sixteen great hells, and then you will be reborn as a dog, as a pig, and so on.” He asked the Teacher to protect him, and the Bhagavat then said, “Now, at the cross-roads in the city of Kapila there is an old *stūpa*. Repair it and put into it this *Rāsmivimalaviśuddhaprabhā-dhāraṇī* (Toh. 510); thereby your life will be prolonged, you will live a long time, and when you pass away, you will be reborn in the Buddha-field of the Tathāgata Akṣobhya.” Therefore, at the request of the Bodhisattva Sarvanivaraṇaviṣkambhin, he expressed the *dhāraṇī* rite together with its benefits, and Sarvanivaraṇaviṣkambhin himself also expressed it. Then, at the request of Vajrapāṇi, he (the Bhagavat) expressed the fine points of the rite of the offerings to be made.

Concerning the *sūtra* on *Pratītya-samutpāda*, once when the Bhagavat in the Heaven of the the Thirty-three Gods (*trayastrimśat*) was seated on the stone slab called “Like Aramoniga”, Ārya Avalokiteśvara asked him, “Please explain the rite bringing benefit to those gods who seek to create merit by building *stūpas*.” Therefore, the Bhagavat pronounced the *Pratītyasamutpāda-hṛdaya-dhāraṇī* (Toh. 519), including the benefit of the rite of placing it in *stūpas*.

⁹ The classification here is consistent with, but not stated in so many words in that work (Toh. 508), which is presumably the reason for saying “there is no complete text”.

/ gzuñs phyi ma bži po ḥdi de bžin gśegs paḥi rigs kyi rgyud du gtogs par gañ gis ḥjog ce na / de dag las mchod rten du gžug paḥi gzuñs dañ / mchod rten bžeñs paḥi cho ga la sogs pa bśad ciñ / mchod rten de thams cad de bžin gśegs paḥi mchod rten yin paḥi rgyu mtshan gyis yin no /

/ de bžin gśegs pa bdun gyi sñon gyi smon lam gyi khyad par rgyas paḥi mdo yañs pa can du kun dgaḥ bo la gsuñs śiñ / de nas ḥjam dpal dañ / skyabs grol dañ / phyag na rdo rje dañ / tshañs pa dañ / brgya byin dañ / rgyal po chen po bži dañ / gnod sbyin gyi sde dpon bcu gñis sogs gyis rañ rañ gi cho ga smras pa dañ bcas pa dañ / de bžin gśegs pa sman gyi bla bai-dū-ryaḥi hod kyi rgyal poḥi sñon gyi smon lam gyi khyad par rgyas paḥi mdo ḥphags pa ḥjam dpal gyis žus pa žiñ bkod dañ bcas pa gñis la kha cig mdoḥi phyogs su gtogs te sñon gyi dkar chag rnams su mdor byas paḥi phyir / žes zer ro / kha cig sñags kyi phyogs su gtogs te / slob dpon ži ba ḥtshos cho ga mdzad ciñ de yañ sñon du gso sbyoñ blañ ba sogs bya spyod kyi cho gaḥi sgrigs dañ mthun par mdzad paḥi phyir / žes pa dañ / de bžin gśegs paḥi rigs su gtogs žes zer ro / rañ lugs sñags su gtogs so / gzuñs thams cad kyi spyiḥi cho ga kun snañ gsal ba las kyañ sñags su gtogs par bśad do / ḥon kyañ rigs gañ du gtogs ma ḥes so /

/ kha cig śer phyin yi ge ñuñ ñu sñags su gtogs te der mu-ni mu-niḥi sñags bśad pas so / žer zer pa ni sgrub byed ltar snañ ṇo /

/ yañ kha cig śer sñiñ sñags su gtogs zer te / ḥphags pa klu sgrub kyi mdzad zer baḥi ḥgrel par rgyal ba śā-kya thub pas gtso bo mdzad paḥi dkyil ḥkhor dañ / slob dpon dha-ris mdzad zer baḥi ḥgrel par yum chen mo la phyogs bcuḥi sañs rgyas kyis bskor baḥi dkyil ḥkhor dañ / slob dpon padma ḥbyuñ gnas kyis mdzad zer bar yañ de ltar bśad pa dañ / mñon rtogs brgyad kyi dbaḥ bskur sogs thams cad rdzun ma ḥbaḥ žig go / bdud bzlog byed tshul yañ ḥod gsal ma dañ gleñ gži ma sogs yod de rtog bzoho /

/ kha cig su-rū-paḥi sñags ḥdi de bžin gśegs pa gžugs mdzes kyi sñags yin pas / de bžin gśegs paḥi rigs kyi rgyud du gtogs žes zer te / ḥdi khol phyuñ las ma ḥgyur bas gañ du gtogs dpyad dkaḥo /

/ gser ḥod dam paḥi mdo la kha cig sñags su gtogs śiñ de bžin gśegs

Why are the preceding four *dhāraṇīs* included among the Tantras of the Tathāgata Family? It is because they explain the rites of *dhāraṇīs* placed in *stūpas*, the rites of *stūpa* erection, and so forth, and because all those *stūpas* are Tathāgata *stūpas*.

Some claim that the following two works belong to the *sūtra* category, because they are set down as *sūtras* in former catalogues:

1. the *Saptatathāgata-pūrvapraṇidhāna-viśeṣavistāra-sūtra* (Toh. 503) spoken to Ānanda in Vaiśālī, and including the voicing of their individual rites by Mañjuśrī, Skyabs grol (S. *Śaraṇamukta), Vajrapāṇi, Brahmā, Śakra, the four great kings, the twelve *yakṣa* generals, and so on;

2. the *Bhagavato bhaiṣajyaguru-vaiḍūryaprabhasya pūrvapraṇidhāna-viśeṣavistāra-sūtra* (Toh. 504), and including [a discussion of] the “field array” (*kṣetra-vyūha*) as requested by Mañjuśrī. Others claim that they belong to the *mantra* category, because the *ācārya* Śāntarakṣita has composed a rite [based on them] (Toh. 3133, no author listed). He composed it consistent with the structure of Kriyā-Caryā rites, in that he has the preliminaries of observing the Sabbath (*upośadha*), and so on. They claim, moreover, that the (two works) belong to the Tathāgata Family. Our own school places them in the *mantra* category. They are also explained as belonging to the *mantra* category in the *Sarvadhāraṇi-maṇḍala-vidhi* (Toh. 3136, by Ratnakīrti), called “Bright sun-rays”. However, the Family to which they belong is not certain.

Some say that the *Svalpākṣara-prajñāpāramitā-sūtra* (Toh. 530 = Toh. 22) belongs to the *mantra* category, because it has the *mantra* “Muni-Muni”. This claim seems reasonable.

Also, some assert that the *Prajñāpāramitā-hṛdaya* (Toh. 531 = Toh. 21) belongs to the *mantra* category. However, the following works are all spurious: the commentary ascribed to Ārya Nāgārjuna (Toh. 2640), in which the *maṇḍala* makes the Jina Śākyamuni the Lord; the commentary ascribed to Dārika-pa (Toh. 2641), in which the *maṇḍala* surrounds the Great Mother with the Buddhas of the ten directions; the commentaries ascribed to Padmasambhava, viz. the one in which he explains that same way, and the one with initiation (*abhiṣeka*) of the eight *abhiṣa-maya*. Likewise, the *Bdud bzlog byed tshul*, the *Ḥod gsal ma*, and the *Glen gzi ma* are forgeries.

Some say that the *Surūpa-nāma-dhāraṇī* (Toh. 540) belongs to the Tantras of the Tathāgata Family because it is the *dhāraṇī* of the beautiful body of the Tathāgata; but since the translation is composed of selections only, it is difficult to determine where it belongs.

Some claim that the *Suvarṇa-prabhāsa-sūtra* belongs to the *mantra*

paḥi rigs kyi rgyud du gtogs zer / kha cig mdoḥi phyogs su gtogs žes zer
 ro / rañ lugs la sñags kyi phyogs su gtogs te / rgya gar ba mañ pos kyañ
 sñags su byas so / de la gser ḥod dam pa mchog tu rnam par rgyal baḥi
 mdo leḥu so gcig pa dañ / gser ḥod dam pa mdo sdeḥi dbaṅ poḥi rgyal po
 leḥu ñer dgu pa dañ / gser ḥod dam pa mdo sdeḥi dbaṅ poḥi rgyal po
 leḥu ñer gñis pa dañ gsum yod de / gsum gaḥi gleñ gziḥi leḥu gcig tu
 snañ la / dañ poḥi lha mo spobs pa can gyi leḥu dañ / gzan gñis kyi
 dbyaṅs can maḥi leḥu gcig tu snañ žiñ / leḥu de las dbyaṅs can maḥi
 sgrub thabs dañ / śes rab blo ḥphel gyi cho ga dañ bcas pa gsuṅs so /
 rgyal chen bziḥi phyogs skyoṅ baḥi leḥu las rnam thos sras kyi sgrub
 thabs dañ / yid bzin nör buḥi gzuṅs dañ / ras bris la brten nas dños grub
 sgrub paḥi cho ga rnams gsuṅs so / lha mo chen mo dpal gyi leḥu dañ /
 lha mo chen mo dpal gyis nor bsgrub paḥi leḥu gñis las lha mo deḥi
 sgrub thabs dañ / de la brten nas nor sgrub paḥi thabs dañ bcas pa gsuṅs
 so / gnod sbyin gyi sde dpon chen po yañ dag śes kyi leḥu las / deḥi sgrub
 thabs dañ / ras bris la brten nas dños grub sgrub paḥi cho ga rnams
 gsuṅs so / de thams cad gsum ga la khyad med du snañ ño /

/ rigs kyi bdag poḥi rgyud kyi gtso bo ni ḥjam dpal rtša rgyud yin te /
 de la leḥu sum cu rtša drug yod ciñ ḥjam dpal ži khroḥi sgrub thabs mañ
 po bstan la / sku gzugs bya thabs kyañ bstan ciñ / bcom ldan ḥdas myā
 ñan las bzla baḥi tshul bstan nas sku gduñ cha brgyad du bgo bar ḥgyur ba
 dañ / bstan ḥdzin gyi skyes bu mañ po ḥbyuñ bar ḥgyur ba luñ bstan to /

/ ḥjam dpal dpaḥ bo gcig tu grub paḥi rgyud ces bya ba leḥu bzi pa
 gcig yod de / de las ḥjam dbyaṅs A-ra-pa-tsa-na dkar po gtso ḥkhor lña
 ba dañ / A-ra-pa-tsa-na gur gum mdog can gtso ḥkhor lña pa gñis kyi
 sgrub thabs chog dañ bcas pa bstan ciñ / rma bya chen mo la brten nas
 tshe bsgrub pa dañ / thog bsruñ ba dañ / rmi lam brtag thabs rgyal ba
 śā-kya thub pa la brten pa dañ / ḥphags pa spyān ras gzigs dbaṅ phyug

category, and belongs among the Tantras of the Tathāgata Family. Others claim that it belongs to the *sūtra* category. According to our school, it belongs to the *mantra* category, and many Indian pandits also place it among the *mantras* [i.e. in the Tantra literature]. In connection with that *sūtra*, there are these three works: the **Suvarṇaprabhāsottamavijayasūtra* (Toh. 555, no Skr. title given; apparently translated from Chinese) in 31 chapters; the *Suvarṇaprabhāsottamasūtrenḍrarāja* (Toh. 556) in 29 chapters; the *Suvarṇaprabhāsottamasūtrenḍrarāja* (Toh. 557) in 22 chapters. The three have identical introductory chapters. The chapter "Goddess *Spobs-pa-can* (**Devī Pratibhānavatī*)" of the first (recension) appears identical with the Sarasvatī chapter of the other two. Those chapters (No. VII in Nobel's edition)¹⁰ set forth the *sādhana* of Sarasvatī, together with the rite of expanding insight and cognition (*prajñābuddhivardhana*). The chapters of the four great kings (*caturmahārāja*, Nobel No. VI), protectors of the quarters, set forth the *sādhana* of Vaiśravaṇa, the *Cintāmaṇi-dhāraṇī*, and the rites of accomplishing *siddhis* by depending on paintings. Both the chapter of Śrīmahādevī (Nobel, No. VIII) and the chapter of "Securing riches through Śrīmahādevī" (of the other recensions) set forth the *sādhana* of that goddess, together with the method of accomplishing riches by relying on her. The chapters on the great *yakṣa* general Saṃjñāya (Nobel, No. XI) set forth his *sādhana* and the rites of accomplishing *siddhis* in dependence on paintings. All those (chapters) reveal no difference between the three (recensions).

(b) Master of the Family

The chief Tantra of the Master of the Family is the *Mañjuśrīmūlatantra* (Toh. 543) in 36 chapters. It teaches many *sādhana*s of Mañjuśrī in his peaceful and angry aspects, and also the method of making icons; and it makes prophecies about the distribution of the eight parts of the relics of the corporeal substance after the Bhagavat had shown the method of passing into *Nirvāṇa* and about the arising of many persons who would be "holders of the teaching" (*śāsana-dhara*).

There is also the work, *Mañjuśrī-Siddhaikavīra-tantra* (Toh. 544) in four chapters. It teaches the *sādhana* of the white Arapacana-Maṇjughoṣa, Lord and retinue amounting to five, and of the saffron-colored Arapacana-Maṇjughoṣa, Lord and retinue amounting to five, together with their rites. It also shows the attainment of long life, protection from hail, and the way of interpreting dreams, through relying on

la brten pa dañ / lhañi bu žig la brten pa la sogs pañi las tshogs mañ po
 bstan / deñi leñu gñis pa dañ / hñam dpal rtsa rgyud kyi leñu gñis pa
 ste / de gñis ka las sku gzugs dañ / mchod rten gyi pad gdan du gžug
 pañi dza-mbha-las gtso byas pañi gnod sbyin pho dgu dañ / nor rgyun
 du gžug pañi dza-mbha-las gtso byas pañi gnod sbyin pho dgu dañ / nor
 rgyun mas gtso byas pañi gnod sbyin mo dguñi hñkhor lo byed thabs
 rnams bstan to / a-ra-pa-tsa-na rigs gñis po hñdiñi bkañ da lta yañ ma
 chad par yod do / hñdi khol phyuñ yin pas gleñ gži dañ rgyud gtad pa
 sogs med do /

/ rigs kyi yum ni òd žer can dañ / gzuñs grva lña la sogs pa ste /

/ òd zer can gyi gzuñs žes bya ba gzuñs phan yon dañ bcas pa ston pa
 žig dañ / òd zer can gyi rtogs pa žes bya ba gzuñs kyi bsad pa dañ sgrub
 thabs dañ cho ga žib mo rnams ston pa žig ste gñis so / hñdi bya rgyud
 du yid ches paño /

/ sgyu ma hñyuñ bañi òd zer can žes bya ba šlo-ka bdun brgya yod
 pa / šlo-ka stoñ phrag bcu gñis pa gcig las phyuñ ba yin zer ba žig yod
 de / de las lha ñi šu rtsa lña pa dañ / bcu gcig pa dañ / lha lña pañi sgrub
 thabs dañ cho ga ston la / de bya rgyud yin pañi dbañ du byas nas zur
 bkañ dañ / cho ga dañ sgrub mchod byed pañi lag len snañ ste / de las
 bskyed rim rdzogs rim sogs bla med kyi brda chad mañ po bsad ciñ /
 gžan yañ the tshom gyi gži mañ po snañ ño /

/ gzuñs grva lña ni / stoñ chen rab hñjoms dañ / rma bya chen mo dañ /
 so sor hñbrañ ma dañ / bsil bañi tshal dañ / gsañ sñags rjes su hñdzin ma
 rnams so /

/ de rnams kyi dgoñs hñgrel šānti-pas mdzad pañi so sor hñbrañ mañi
 sgrub thabs dañ / bsruñ hñkhor bri thabs dañ / lha mo lñañi sgrub thabs
 dañ gsum yod do /

/ slob dpon dze-tā-ri dgra las rnam par rgyal bas mdzad pañi gzuñs
 kyi cho ga dañ / so sor hñbrañ mañi sgrub thabs dañ / deñi bsruñ hñkhor

¹¹ The Tibetan term *zur bkañ* (specialized promulgation) contrasts with *spyi bkañ* (general promulgation) in the classification of Tantric works, for example in *Thob yig*, beginning Vol. I, 174b-2. Mkhas grub rje employs a comparable classification in his present work and chapter, where the final subsection "General Kriyā Tantra" is an illustration of *spyi bkañ*.

Mahāmayūrī. It also teaches a great set of rites based on the Jina Śākya-muni, based on Ārya Avalokiteśvara, based on a Devaputra, etc. Its second chapter, as well as the second chapter of the *Mañjuśrīmūlatantra*, teaches the means of making the circle (*cakra*) of the nine male *yakṣas* with Jambhala their Lord and of the nine female *yakṣas* with Vasum-dharā their Queen, and of seating them on the lotus seat of the icon and of the *stūpa*. The promulgation of both these Arapacana families is still continued in our own times, but since they are merely excerpts, there are no introductory, admonitory, etc. sections.

(c) Mother of the Family

Here there are Mārīci, the five *Gzuñs grva* [or five *viayā-rājñī*, also called the *pañcarakṣā*], etc.

The *Mārīci-nāma-dhāraṇī* (Toh. 564) expounds the *dhāraṇī* together with its benefits. The *Mārīci-kalpa* (Toh. 565) teaches the exposition of the *dhāraṇī* and the fine points of the *sādhana* and rite. These two are assuredly in the Kriyā Tantra.

There is also the *Māyāmārīci-saptaśata-nāma* [the one in 700 ślokas] (Toh. 566) said [in the full title] to be extracted (*uddhṛta*) from the one in 12,000 ślokas (*dvādaśasahasra*). It teaches the *sādhana* and rite of the 25 gods, 11 and 5 gods. That work appears to be a specialized promulgation (*zur bkaḥ*)¹¹ governed by the Kriyā Tantra and to show the techniques (*prakriyā*) of performing the rite, *sādhana*, and offerings (*pūjā*). However, it includes much terminology of the Anuttara Tantra, such as the Steps of Production (*utpatti-krama*) and the Steps of Completion (*niṣpanna-krama*), and there are many other doubtful spots.

The five *Gzuñs grva* are: Sāhasrapramardanī (her *sūtra*, Toh. 558), Mahāmayūrī (her *sūtra*, Toh. 559); Pratisarā (her *sūtra*, Toh. 561), Śītavatī (her *sūtra*, Toh. 562), Mantrānudhāriṇī (her *sūtra*, Toh. 563).

Śānti-pa composed three basic commentaries on them: the *sādhana* of Pratisarā (possibly Toh. 3125, no author listed), the way of drawing the protective circle of Pratisarā (Toh. 3118), and the *sādhana* of the five goddesses (Toh. 3126, the *bsruñ ba lñahi cho ga* = *pañcarakṣā-vidhi*).

The *ācārya* Jetāri, "he who has been victorious over the enemy" (Dgra las rnam par rgyal ba), composed a rite of the *Gzuñs (grva)* (possibly Toh. 3128, the *Pañcarakṣārcanavidhi*, no author mentioned), a *sādhana* of Pratisarā together with the method of drawing her protective circle (Toh. 3127, the *Mahāpratisarācakralekhanavidhi*), *sādhanas* of the five goddesses (probably Toh. 3119-3123 inclusive), and a work for enabling

ḥbri thabs dañ / lha mo lña gaḥi sgrub thabs dañ / mo gśam gyis srid
bsgrub pa sogs yod do /

/ rigs kyi gtsug tor gyi rgyud ni / gtsug tor rnam rgyal / dri med / gdugs
dkar la sogs pa ste / rnam rgyal la de bzin gśegs paḥi gtsug tor rnam par
rgyal maḥi rtogs pa źes bya ba dañ / ñan soñ thams cad yoñs su sbyoñ
baḥi gtsug tor rnam par rgyal maḥi gzuñs źes pa dañ / de bzin gśegs paḥi
gtsug tor rnam par rgyal maḥi rtogs pa ḥchi bdag gi dbyug pa ḥdzin pa
źes bya ba dañ / gtsug tor rnam par rgyal maḥi gzuñs źes bya ba dañ /
gtsug tor rnam par rgyal maḥi rtogs pa źes bya ba dañ lñaḥo / de la dañ
po dañ / gsum pa gñis ḥdra min cuñ zad ma gtogs don gcig tu snañ bas
ḥgyur khyad du mñon gsuñ ste / bde ba can gyi žiñ gi chos yañ dag par
sdud paḥi phug gi khañ bzañ du ḥphags pa spyān ras gzigs dbaṇ phyug
gis źus na / rgyal ba tshe dpag med kyis gsuñs śiñ / gñis ka las lha dgu
mar bstan to / ḥchi bdag gi dbyug pa ḥdzin pa źes bya ba yod pa de las
gśin rje chos kyi rgyal pos gzuñs gañ gis ḥdzin paḥi slad bzin ḥbrañs nas
bsruñ bar źal gyis bźes par bśad do /

/ gñis pa ni bcom ldan ḥdas kyis yul sum cu rtša gsum paḥi lhaḥi gnas
su gsuñs te / de yañ lhaḥi bu śin tu brtan pa źes bya ba la ḥchi ltas phog
nas / žag bdun na śiḥi phos nas khyi dañ / phag la sogs paḥi ḥgro ba
bdun tu rim gyis skyes te / mnar med du skye bar mthoñ nas lhaḥi dbaṇ
po brgya byin la skyabs źus pas / kho bos skyabs mi nus so / źes bcom
ldan ḥdas kyi druñ du khrid nas źus pas / bcom ldan ḥdas kyi dbuḥi gtsug
tor nas ḥod zer byuñ ste gzuñs kyi sgra byuñ ño / de nas lhaḥi bu des
žag drug tu gzuñs kyi bzlas brjod byas pas ñan ḥgror skye baḥi las sgrib
thams cad byaṇ bar gyur to /

/ bži pa las gzuñs dañ mchod rten du gźug paḥi rnam gźag tsam žig
bstan to / lña pa las gtsug tor rnam par rgyal ma lha sum cu rtša gsum
gyi sgrub thabs bstan te / deḥi bkaḥ yañ da lta byed par snañ ño /

/ gtsug tor dri med kyi gzuñs ni dgaḥ ldan gyi lhaḥi gnas su bźugs te /
sum cu rtša gsum paḥi lhaḥi bu nor buḥi sñiñ po dri ma med pa źes bya
ba la gnod sbyin skar mdaḥ gdoñ źes bya bas khyod žag bdun na ḥchi
baḥi dus byas nas mnar med par skye bar ḥgyur bas / de las skyob paḥi
thabs la soms śig ces smras pas / lhaḥi dbaṇ po brgya byin la skyabs źus

¹² The work Toh. 3129 treats of offerings to the five goddesses preparatory to "in-
viting" the nine planets in order to accomplish mundane *siddhis*, hence to bring fer-
tility to women.

¹³ This expression occurs in Toh. 595, Derge Kanjur, Rgyud ḥbum, Pha, 238b-4.

barren women to accomplish fertility (probably Toh. 3129, the *Gzah dguhi mchod paḥi cho ga*).¹²

(d) Uṣṇīṣa of the Family

Here there are the Vijaya, Vimala, and Sitātapatrā Uṣṇīṣas. Five texts belong to Uṣṇīṣa-vijaya:

1. *Sarvatathāgatoṣṇīṣavijaya-nāma-dhāraṇī-kalpa-sahita* (Toh. 594),
2. *Sarvadurgatipariśodhanī-uṣṇīṣavijaya-nāma-dhāraṇī* (Toh. 597),
3. *Sarvatathāgatoṣṇīṣavijaya-nāma-dhāraṇī-kalpa-sahita* "holding the club of the Lord of Death" (Toh. 595),
4. *Uṣṇīṣavijaya-dhāraṇī* (Toh. 596),
5. *Uṣṇīṣavijaya-dhāraṇī-kalpa* (Toh. 598).

The first and third of these show slight differences which are, however, due merely to different translations of an identical original. They were pronounced by the Victor Amitāyus at the request of Avalokiteśvara in the hall of the Dharmasaṅgīti Cave of the field Sukhāvātī. Both texts set forth the nine deities. The one containing the expression "holding the club of the Lord of Death"¹³ explains that the Dharmarāja Yama has personally promised to follow and protect those who hold this *dhāraṇī*.

The second text was promulgated by the Bhagavat in the Heaven of the Thirty-three Gods. When the omens of death appeared to the Devaputra *Susthira, he perceived that he would die within a week and would be reborn successively in seven lives as a dog, a pig, and other beings, and then would be reborn in the Avīci Hell. He implored the powerful one of the gods, Indra, for protection, but was told, "I cannot help you", and was led into the presence of the Bhagavat, whom he implored. From the Uṣṇīṣa of the Bhagavat's head rays of light issued forth, and the sounds of a *dhāraṇī* issued forth. Thereupon the Devaputra muttered the *dhāraṇī* for six days, and all the *karmic* hindrances which cause re-birth in an evil destiny were removed.

The fourth text teaches only the fundamentals of the *dhāraṇī* and of placing it in *stūpas*. The fifth one sets forth the *sādhana* of the 33 Uṣṇīṣavijaya goddesses. It is still promulgated in our day.

Regarding the *Vimaloṣṇīṣa-dhāraṇī* (Toh. 599), the Bhagavat was dwelling in the place of the Tuṣita gods. The *yakṣa* Ulkā mukha said to *Vimalamaṇisāra, the son of (one of the) thirty-three gods, "Within seven days you will die and be reborn in the Avīci Hell. Therefore, give thought to a means of rescue from that (fate)!" He implored the power-

pas / kho bos bskyab par mi nus / žes dgañ ldan du bcom ldan ḥdas kyi
druñ du khrid nas žus pas / bcom ldan ḥdas kyi / de śi ḥphos nas mnar
med du skye žiñ sdug bsñal ḥdi lta bu myoñ bar ḥgyur / žes paḥi tshul
rnams bstan pas / thams cad ḥjigs skrag nas / de las skyobs par žus pas /
bcom ldan ḥdas kyi dbuḥi gtsug tor nas ḥod zer dpag tu med pa byuñ
žiñ / gzuñs kyi cho ga rnams kyañ byuñ ste / cho ga phan yon dañ beas
pa gsuñs so /

/ deḥi dgoñs ḥgrel slob dpon lhan cig skyes paḥi rol pas mdzad paḥi
gzuñs kyi ḥgrel pa dañ / mchod rten dañ sa-tshva- bžeñ baḥi cho ga dañ
gñis / slob dpon ži ba ḥtshos mdzad paḥi dri med kyi mchod cho ga rgyas
pa dañ gsum yod do /

/ rgyud ñid kyi tshig zin la mchod rten brgya rtsa brgyad bžeñ baḥi
spos chuḥi dkyil ḥkhor dañ / mchod rten lña bžeñ baḥi spos chuḥi dkyil
ḥkhor gcig dañ gñis bśad ciñ / ḥgrel bas rigs so soḥi dkyil ḥkhor gsum /
rigs bsdus paḥi dkyil ḥkhor lña ste / dri med kyi dkyil ḥkhor brgyad bśad
do /

/ gdugs dkar la bži yod de / de bžin gśegs paḥi gtsug tor nas byuñ
baḥi gdugs dkar po can gžan gyis mi thub pa phyir zlog pa chen mo žes
bya ba dañ / deḥi steñ du mchog tu grub pa zer ba btags pa žig dañ gñis
yod pa ḥgyur khyad žiñ ḥgyur phyi ma dag la / bcom ldan ḥdas kyi yul
sum cu rtsa gsum paḥi lha gnas chos bzañ lhaḥi ḥdun sar gsuñs so / de
gñis las phyuñ ba gleñ gži yod med gñis yod pa rim pa ltar lha yul ma
chuñ ba dañ mi yul mar grags te / de dag gi nañ nas brjod bya yoñs su
rdzogs pa ni mchog grub maḥo /

/ deḥi ḥgrel pa slob dpon śu-ram-ga-wa-rmas mdzad pa gzuñs tshan pa
bžir bead paḥi rig sñags dañ / gzuñs sñags dañ / sñiñ po dañ / ñe sñiñ
la brten paḥi dkyil ḥkhor bži bśad pa žig yod do / deḥi lugs phal che ba
gžir ḥjog ciñ / mthaḥ gcig tu ḥkhrul med du mi ḥdzin no /

¹⁴ The translation “the Buddhas” is after the Sino-Japanese of the title entry of Tōhoku Catalog No. 3080.

¹⁵ The *Ārya-Tathāgatoṣṇiśasitātapatrāparājita-mahāpratyañgirāparamasiddha-nāma-dhāraṇi*.

¹⁶ The *Ārya-Tathāgatoṣṇiśasitātapatrā-nāma-aparājita-dhāraṇi*.

¹⁷ The *Ārya-Tathāgatoṣṇiśasitātapatre aparājita-nāma-dhāraṇi*.

¹⁸ In Padmavajrā's *Tantrārthāvatāravākyāna* (Toh. 2502), the first two of these terms are explained as follows (Hi, 273b-2, 3): ‘Mantra’ is a term for a male (deity) appearance as well as for the utterance associated with that form. ‘Vidyā’ is a term for a female (deity) appearance as well as for the utterance associated with that method (sñags žes pa ni phoḥi tshul dañ gzugs kyi smras paḥi tshig go / rig sñags žes pa ni moḥi gzugs dañ tshul ḥdzin pas gsuñs paḥi tshig ste). For the use of these terms together with *hrdaya* and *upahrdaya*, one may study the *Vajravīdāraṇā-nāmadhāraṇi* (Toh. 750) along with its commentaries. In this case, we deal with a *mantra* rather than a *vidyā*. In this *dhāraṇi*, the entire *mantra* section, starting with *Namo ratnatra-*

ful one of the gods, Indra, for protection, but was told, "I cannot help you", and was led into the presence of the Bhagavat, whom he implored. The Bhagavat preached to him about the suffering he would have when dead and reborn in the Avīci Hell. The Devaputra was thoroughly terrified and implored the Bhagavat to rescue him from that (fate). From the Uṣṇīṣa of the Bhagavat's head innumerable light rays issued forth, and rites of *dhāraṇī* also issued forth. Thereby the rite and its benefit were pronounced.

There are three basic commentaries on the *Vimaloṣṇīṣa-dhāraṇī*: the commentary (Toh. 2688) on the *dhāraṇī*, and the rite (? Toh. 3080, *Sāccha līa gdab-paḥi cho-ga*) on building *stūpas* and manufacturing tile Buddhas (*sāccha*),¹⁴ by *Sahajalalita; and the extensive rite of Vimala offerings (Toh. 3068 or 3069) by Śāntarakṣita.

Eight Vimala *maṇḍalas* are set forth. The text of the Tantra itself sets forth the first and second, viz. perfumed-water *maṇḍala* of erecting 108 *stūpas*, and perfumed-water *maṇḍala* of erecting 5 *stūpas*. The commentary sets forth the third, which is a *maṇḍala* of the various families, as well as five concise *maṇḍalas* of the families.

There are four Sitātapatrā texts. There is the *Sarvatathāgatoṣṇīṣa-sitātapatrā-nāma-aparājitapratyaṅgirāmahā(vidyārājñī)* (Toh. 590), and the second text, which adds "*paramasiddha*" to the title (i.e. Toh. 591),¹⁵ is a different translation. In those early translations, it is mentioned that the Bhagavat was in the meeting place of the gods "Sudharma" in the Heaven of the Thirty-three Gods. There are extracts from those two, with introduction (Toh. 593)¹⁶ and without introduction (Toh. 592),¹⁷ which, in the given order, are not insignificant in the world of gods and of inferior renown in the world of men. Among those (four), the one with complete subject matter is the "*paramasiddha*" (Toh. 591).

Its commentary (Toh. 2689) by Śūraṅgamavarma expounds four *maṇḍalas* based on a division of *dhāraṇīs* into four kinds, *vidyā*, *mantra*, *hṛdaya*, and *upahṛdaya*.¹⁸ His interpretation is usually taken as fundamental, but we do not hold it to be entirely infallible.

yāya / namaś caṇḍavajrapāṇaye / mahāyākṣasenāpataye / tadyathā / Oṃ truṭa truṭa, etc., down to the final hūṃ phaṭ, is called the basic mantra (*mūla-mantra*) or the long mantra (*dirgha-mantra*). This entire *mantra*, regarded as sound or as letters, constitutes the Sound God and the Letter God among the Six Gods discussed in a subsequent chapter of Mkhas grub's work. Within the basic *mantra*, there occurs, first the mantra of the leading deity, Vajrapāṇi, and then the utterances expressing his magical acts of appeasing, etc. These are followed by the mantras of the immediate retinue, Vajrakīla, Vajradāṇḍa, Vajramudgara, and Vajracāṇḍa, and then the utterances expressing their magical acts of appeasing, etc. Thus, the individual *mantra* of Vajrakīla is *curu curu*

/ slob dpon tsa-ndra-gau-mis mdzad paḥi sgrub thabs / bsrūḥ ḥkhor
bri thabs / gzuṅs kyi cho ga / gtor maḥi cho ga / ḥkhrul ḥkhor la sogs
pa dpe sna bcu bḥi yod pa rnams ni tshad ldan kho naḥo /

/ bla ma rdo rje gdan pas mdzad paḥi ṇe bar bśad pa ḥes bya ba daṅ /
slob dpon rdo rje rnon pos mdzad paḥi sbyin sreg gi cho ga yaṅ yod do /
slob dpon padma lcags kyu ḥes bya ba daṅ / slob dpon rdo rje go cha ḥes
bya bas mdzad paḥi dkyil cho ga gñis yod de / rigs lñaḥi sdom gzuṅs sogs
bśad pas ma dag go / slob dpon tsa-ndra-gau-mis mdzad zer baḥi dkyil
cho ga dbaṅ bḥi rdzogs pa sogs bśad pa ḥig yod de / bod kyi byas paḥi
rdzun ma yin no /

/ gdugs dkar las bśad paḥi legs ldan la bod dag / legs ldan spun gsum
bya baḥi tha sñad byed kyaṅ mgon po beṅ yin no /

/ gtsug tor ḥbar ba ni ḥjam dpal rtsa rgyud kyi leḥu gcig las bkol ba
yin la / gtsug tor nag mor grags pa ni bod kyi mi ma yin gyis byas par
grags so /

/ sku gzugs kyi naṅ du gzuṅs gzug pa la bod dag gis gtsug tor skor gyi
gzuṅs rnams gtsug tor gyi naṅ du gzug pa daṅ / mdzod spu nor buḥi
gzuṅs mdzod spuḥi thad du gzug pa sogs kyi rnam gzag byas kyaṅ / raṅ
lugs la rgyud sde goṅ ma goṅ maḥi gzuṅs goṅ du gzug par byed par
bzed do /

/ rigs kyi khro bo khro moḥi gzuṅs ni / bcom ldan ḥdas gnas gtsaṅ
maḥi gzal med khaṅ na bzugs paḥi tshe / de bzin gśegs pas ḥjam dpal
la bskul ḥiṅ byin gyis brlabs nas ḥjam dpal gyis / khro bo rnam par rgyal
baḥi rtogs pa gsaṅ baḥi rgyud ces bya ba gsuṅs te / de la ślo-ka stoṅ phrag
bcu gñis pa gcig daṅ / de las bsduṣ pa ślo-ka stoṅ phrag gsum pa gcig
daṅ gñis yod pa mi yul ni mi bzugs / de las bsduṣ pa ślo-ka stoṅ / leḥu
ñi śu rtsa gcig yod pa las be con maṅ poḥi dkyil ḥkhor la sogs pa gśin
rjeḥi gśed kyi dkyil ḥkhor drug / cho ga las tshogs du ma daṅ bcas pa
ston pa daṅ /

caṇḍakilikīlāya svāhā. After these, there is a new introduction, *Namo ratnatrayāya ... tadyathā / Om hara hara vajra*, etc. down to the first hūṃ phaṭ. This entire subsection is called the *ḥṛdaya-mantra*, and the individual *mantras* contained in the subsection are also called *ḥṛdaya-mantras*. These are the *mantras* of the ten wrathful deities in the retinue of the central five deities, namely of Hūṃkāra, Vijaya, Niladaṇḍa, Yamāntaka, Acala, Paramāśva, Aparājita, Amṛtakuṇḍali, Trailokyavijaya, and Mahābala. Thus, *hara hara vajra* is the *ḥṛdaya-mantra* of Hūṃkāra. Now occurs a new introduction, *Namaś caṇḍavajrakrodhāya*, and this down to the hūṃ phaṭ is called the *upahṛdaya-mantra*, and the individual *mantras* contained in the subsection are also called *upahṛdaya-mantras*. Thus, *hulu hulu* is the prosperity *upahṛdaya* of Vajrakīla. The final hūṃ phaṭ is preceded by the *upahṛdaya-mantra*, amṛte, which is the *mantra* of the male and female messengers and servants.

¹⁰ For Mgon po beṅ, one may refer to René de Nebesky-Wojkowitz, *Oracles and*

Only the fourteen "exemplars" (*dpe sna*) composed by *ācārya* Candragomin are authoritative. They include the *Sādhana* (Toh. 3083), the *Bsruñ ḥkhor bri thabs* "Drawing of the protective circle" (Toh. 3086), the *Dhāraṇī-vidhi* (Toh. 3096), the *Balividhi* (Toh. 3084), and the *Ḥkhrul ḥkhor* (*yantra*) (Toh. 3087).

There are also the *Upadeśa* (Toh. 3110) by Vajrāsana, and the *Homa-vidhi* (Toh. 3105) by the *ācārya* *Tikṣṇavajra. The two *maṇḍala* rites by *ācārya* Padmāṅkuśa (i.e. Toh. 3106) and by *ācārya* Varmavajra (i.e. Toh. 3108) are not "pure" because they discuss the vows, the *dhāraṇīs*, etc. of the five Families (*kula*). There is an explanation which ascribes to the authorship of Candragomin a *maṇḍala-vidhi* which accomplishes the four initiations, but this is a falsehood made by Tibetans.

As to the *Legs ldan* referred to in the (works of) Sitāpatatrā, some Tibetans set forth that it is a designation of the *Legs ldan spun gsum*, but it is actually a reference to *Mgon po beñ*.¹⁹

The *Gtsug-tor ḥbar-ba* (Toh. 600) is a selection from the first chapter of the *Mañjuśrī-mūla-tantra*. What is popularly known as the *Gtsug-tor nag-mo* is popularly said to be written by the non-humans of Tibet.

With regard to placing *dhāraṇīs* in icons, some Tibetans place the *dhāraṇīs* of the *Uṣṇīṣa* cycle within the *Uṣṇīṣa*, the *dhāraṇīs* of the *ūrṇā* gem by the *ūrṇā*, and so forth. However, our own school maintains that the *dhāraṇīs* of the successively higher Tantra divisions should be placed successively higher.

(e) Male and Female Wrathful Deities of the Family

In regard to the *dhāraṇīs* of the Male and Female Wrathful Deities of the Family, once when the Bhagavat dwelt in the palace of the Pure Abode, he exhorted Mañjuśrī and gave him blessing (*adhiṣṭhāna*). Thereupon, Mañjuśrī pronounced the *Krodhaviṣayakalpaguhya*, which has 12,000 *ślokas* in its full form and has 3,000 *ślokas* in its abridged form. Neither exists among men. The most abridged form has 1,000 *ślokas* in 21 chapters (Toh. 604). It sets forth the six *maṇḍalas* of Yamāntaka, among which is the *maṇḍala* of Be-coñ mañ-po (S. *mahā-daṇḍa*), as well as many rites (*vidhi*) together with the set of magical acts.²⁰

Demons of Tibet (The Hague, Mouton & Co., 1956). On p. 17 we learn that this form of Mahākāla is characterised by his club, called the *beng*.

²⁰ The expression *las tshogs*, translated here and afterwards as "set of magical acts" refers to the four kinds of magical acts, mentioned specifically later on and annotated in note 32. See F. D. Lessing, *Yung-Ho-Kung* (Stockholm, 1942), Vol. One, p. 151, for a summary table of their purposes; Sanskrit, Tibetan, and Chinese names; colors, and corresponding shape of altar.

/ skul byed mañi gzuñs dan / rgyal mtshan rtse moñi dpuñ rgyan la
sogs pa rnam so /

/ rigs kyi pho ña pho moñi rgyud ni / bu mañ po ston pañi gzuñs dan /
sgo bzañ poñi gzuñs dan / mi rgod rnam par ñjoms pañi gzuñs la sogs
pa rnam so /

/ mi gYo bañi rtogs pa zes pa leñu dgu pa gcig yod de sñags btu nor
ba sogs yod pas ma dag go /

/ de bzin gsegs pañi rigs su gtogs pañi byañ sems ni / dper na spyen
ras gzigs padmañi rigs yin yañ / de bzin gsegs pañi rigs kyi dkyil ñkhor
gyi nañ du yod pa lta bu ste /

/ deñi sde tshan gyi rgyud ni / ñe bañi sras brgyad kyi mtshan brgya
rtsa brgyad pa re re dan / yañ ñjam dpal gyi mtshan brgyad pa dan /
byams pas dam bcas pañi gzuñs la sogs pa rnam so /

/ de bzin gsegs pañi rigs su gtogs pañi lha dan / klu dan / gnod sbyin
la sogs pañi sde tshan gyi rgyud ni /

/ mdo sde sprin chen po la leñu stoñ phrag brgya yod pañi leñu gcig
bod du ñgyur pa las kluñi dkyil ñkhor dan cho ga mañ po bsad pa dan /
nor rgyun ma dan / gzañ rnam kyi yum zes bya ba dan /

/ bdud rtsi ñbyuñ bañi gzuñs zes bya ba chab gtor gyi rgyud de / bcom
ldan ñdas rgyal poñi khab na bzugs pañi tshe / khyim bdag bzañ skyoñ
zes bya bas spos chu la sman dan me tog sna tshogs btab pa zig khyer
nas / bcom ldan ñdas la ñdi sañs rgyas dan byañ chub sems dpañ thams
cad dan / rigs drug la phul bas phan yon chen po ñbyuñ bar byin gyis
brlab tu gsol zes zus pas / bcom ldan ñdas kyis bdud rtsi ñbyuñ ba zes
bya bañi tiñ ñe ñdzin la sñoms par zugs nas / sñags drug / phyag rgya
drug / tiñ ñe ñdzin drug gsuñs siñ byin gyis brlabs pa dan /

/ yi dvags kha nas me ñbar ba la skyabs mdzad pañi gzuñs zes bya
ba / bcom ldan ñdas ser skyañi groñ khyer gyi siñ nya-gro-dhañi kun

In addition, there are the *Cundīdevī-dhāraṇī* (Toh. 613), the *Dhvajā-grakeyūra-dhāraṇī* (Toh. 612), and others.

(f) Male and Female Messengers of the Family

In regard to the Tantras of the Male and Female Messengers of the Family, there are the *Bahuputrapratisaraṇa-nāma-dhāraṇī* (Toh. 615), the *Sumukha-nāma-dhāraṇī* (Toh. 614), the *Coravidhvamsana-nāma-dhāraṇī* (Toh. 629), and others.

The *Acalakalpa-tantra* (Toh. 631), in nine chapters, is not "pure" because of errors in the construction of *mantras* (T. *sñags btu*).

(g) The Bodhisattvas belonging to the Tathāgata Family

For example, Avalokiteśvara is in the Padma Family, but he is also within the *maṇḍala* of the Tathāgata Family.

The Tantras of that classification are the 108 names (*aṣṭottaraśata-nāma*) of each of the eight close disciples ("near-by sons", *ñe baḥi sras*) (Toh. 634-641, inclusive), as well as the *Mañjuśrī-nāmāṣṭaśataka* (Toh. 642), the *Maitreyapratijñā-nāma-dhāraṇī* (Toh. 643), etc.

(h) Denizens of the Pure Abode

The Tantras in the division of *devas*, *nāgas*, *yakṣas*, etc. belonging to the Tathāgata Family, are as follows:

The *sūtra Mahāmegha* (Toh. 658) in 100,000 chapters is represented in Tibetan translation by only one chapter, which sets forth the *maṇḍala* of *nāgas*, and many rites. There are also the *Vasudhārā-nāma-dhāraṇī* (Toh. 662) and the *Grahamāṭṛkā-nāma-dhāraṇī* (Toh. 660).

The *Amṛtabhava-nāma-dhāraṇī* (Toh. 645) is a Tantra concerned with offerings to the *pretas*. When the Bhagavat sojourned in Rājagṛha, the householder *Bhadrāpāla brought him perfumed water into which he had thrown medicine and flowers, and implored him, "May the Bhagavat bless this water, that it may give rise to great benefit when offered to all the Buddhas and Bodhisattvas and to the six Families." The Bhagavat thereupon equipoised himself in the *samādhi* called "Arising of the Ambrosia" (*amṛta-bhava*), and expressing the six *dhāraṇīs*, the six *mudrās*, and the six *samādhis*, he gave it his blessing.

Concerning the *Yi dvags kha nas me ḥbar ba la skyabs mdzad pa zes bya baḥi gzuṅs* (Toh. 646, "The *dhāraṇī* called 'Giving safeguard in the

dgah ra ba na bzugs paḥi tshe / kun dgah bos bas mthaḥ la brten pa na /
 nam smad cig yi dvags kha nas me ḥbar ba žig byuṇ nas khyod žag bdun
 nas ḥchiḥo / ši nas dmyal bar skyeho žes zer ro / bcom ldan ḥdas la žus
 pas / gtor maḥi gzuṇs cho ga daṇ bcas pa gsuṇs pa daṇ /

/ yaṇ sṇa ma ji lta ba bžin du yi dvags mo žig gis kyaṇ zer ba ston pa
 la žus pas / gzuṇs daṇ gtor maḥi cho ga gsuṇs pa kha ḥbar maḥi gzuṇs
 žes bya ba daṇ /

/ ye šes skar mdaḥi chab sbyin la sogs pa rnams so / kaṃ-ka-naḥi
 gzuṇs kyis bar do la chu sbyin byed pa gaṇ nas kyaṇ ma bsad do /

/ yaṇ tshogs bdag gi gzuṇs bya ba žig daṇ / tshogs bdag gi rgyud ces
 bya ba leḥu bcu gñis pa gcig yod de / de las tshogs bdag phyag gñis pa
 gcig daṇ phyag bži pa la sogs paḥi rigs kha yar gyi sgrub thabs daṇ /
 tshogs bdag la brten nas nor sgrub thabs daṇ / dbaṇ sdud daṇ / drag
 poḥi las sbyor la sogs pa rnams ston te / de bžin gšegs paḥi rigs su gtogs
 par sṇa ma rnams bžed do /

/ dpal nag po chen poḥi rgyud ces bya ba leḥu brgyad pa gcig yod de /
 dpal ldan phyag drug paḥi sgos kyi rgyud yin la / rgyal po miḡ mi bzaṇ
 gyis žus šin rta mgrin gyis gsuṇs paḥo / ḥdi kha cig gis de bžin gšegs paḥi
 rigs su gtogs par bžed la / kha cig gis rta mgrin gyis gsuṇs pa daṇ phyag
 drug pa ṇid kyaṇ spyān ras gzigs yin paḥi phyir padmaḥi rigs su gtogs
 žes bžed do /

/ padmaḥi rigs kyi rgyud la / rigs kyi gtso bo / bdag po / yum / khro
 bo / khro mo / rigs kyi bkaḥ ṇān pho moḥi rgyud de lṇaḥo /

/ rigs kyi gtso boḥi rgyud ni / bcom ldan ḥdas kyis mṇan yod du ḥjam
 dpal la gsuṇs pa / steṇ phyogs kyi tshe dpag med kyi mtshan brgya rtas
 brgyad pa yon tan bsṇags pa daṇ bcas pa ste / de la om gsum ma gcig

case of the *preta* with fire streaming from his mouth’”), when the Bhagavat was sojourning in the city of Kapila (i.e. Kapilavastu) in the Nya-grodha grove, Ānanda stopped in an outlying district and in the second half of the night there appeared a *preta* with fire streaming from his mouth who told him, “You will die after seven days; upon dying, you will be born in the Avīci Hell.” He applied to the Bhagavat, who expressed the *dhāraṇī* of the oblations (*bali*), together with the rite.

Again, when in like circumstances a female *preta* spoke, Ānanda applied to the Teacher, who expressed the *dhāraṇī* and rite of oblations (*bali-vidhi*), the *Kha ḥbar maḥi gzuṇs* (Toh. 647, “The ‘Blazing mouth’ *dhāraṇī*”).

There is also the *Ye śes skar mdaḥi chab sbyin* (Toh. 649), among others. It is nowhere explained how one offers water to a dweller in the intermediate state (*antarābhava*) by means of the *Kaṅkana-dhāraṇī*.

There are also a *Gaṇapati-dhāraṇī* (Toh. 665), and a *Gaṇapati-tantra* (Toh. 666) in 12 chapters. The latter explains the *sādhana*s of the “partnership family” of the two-armed, the four-armed, etc. Gaṇapati, as well as the taking recourse to Gaṇapati for the means of gaining wealth, the performance of the magical acts of controlling (sentient beings) and of destroying (demons), etc. The former scholars maintained that they belonged to the Tathāgata Family.

There is a *Śrī Mahākāla-tantra* (Toh. 667), in eight chapters, which is, in fact, a *tantra* of Śrī Ṣaḍbhuja (“esteemed six-handed one”), and it was pronounced by Hayagrīva at the request of King Ugly-Eyes (*Virūpākṣa). Some maintain that this belongs to the Tathāgata Family, while others maintain that it belongs to the Padma Family because it was pronounced by Hayagrīva and because the Six-handed One himself is Avalokiteśvara.

(2) THE PADMA FAMILY

There are five sections to the Padma Family, namely: Lord of the Family, Master of the Family, Mother, Male and Female Wrathful Deities, and the Male and Female Servants.

(a) Lord of the Family

The Tantra of the Lord of the Family was pronounced by the Bhagavat in the city of Śravastī to Mañjuśrī. It has the 108 names of Amitāyus of the upper quarter, accompanied with praises of his merits. One text

dañ / om gñis ma / om punye punye zes paḥi sñags tshan med pa gcig dañ gñis
yod do / de gñis las / gcig la bde ba can gyi tshe dpag med zer / gcig la
hog min gyi tshe dpag med zer ba mi ḥthad de / gñis ka steñ phyogs kyi
tshe dpag med kyi gzuñs su gsuñs paḥi phyr / om gñis ma la sñags bar
nas chad pas / mtshan brgya rtza brgyad ma tshañ ba yin gyi / rgyud so
so ba gñis ma yin no /

/ tshe dpag med ḥchi med rña sgraḥi gzuñs bya ba bcom ldan ḥdas
kyis dge sloñ rñams la bde ba can gyi tshe dpag med kyi mtshan brgya
rtza brgyad pa yon tan bsñags pa dañ bcas pa gsuñs pa ste / de la sogs
pa rñams so /

/ rigs kyi bdag poḥi rgyud ni / spyan ras gzigs kyi rtza rgyud chen po /
thugs rje chen po padma dra baḥi rgyud ces bya ba / bcom ldan ḥdas
kyis ri bo-ta-laḥi rtse mor gsuñs pa leḥu bcu gñis pa / bcu gcig źal lha
stoñ ñis brgya bźi bcu rtza bdun paḥi dkyil ḥkhor la sogs pa rtza baḥi
dkyil ḥkhor ñi śu rtza bdun dañ / de las ḥphros paḥi dkyil ḥkhor du ma
ston pa źig /

/ don yod źags paḥi cho ga źib moḥi rgyud ces bya ba / bcom ldan ḥdas
kyis ri bo-ta-laḥi rtse mor gsuñs pa bsgyur ḥphrol lus pa bam po ñi śu
rtza bźi pa gcig yod de / gzuñs dañ cho ga źib mo las tshogs du ma dañ
bcas pa rgyas par ston no / yañ don yod źags paḥi gzuñs chuñ ba źig yod
pa ni cho ga źib moḥi rgyud kyi stoñ gzuñs kyi skor zur du bkol ba yin
gyi / rgyud logs pa min no / rgyud chen po bcom ldan ḥdas kyis bo-ta-
lar gsuñs pa bsgyur ḥphrol lus pa źig yod de / de las dkyil ḥkhor gcig
bstan to /

/ spyan ras gzigs señ gi sgraḥi gzuñs che chuñ gñis yod de / chuñ ba
rdo rje gdan du gsuñs la / che ba rgyal po dbaḥi phyug ḥod ces bya ba

²¹ The *Ārya-Aparimitāyurjñāna-nāma-mahāyānasūtra*.

²² The *Ārya-Aparimitāyurjñāna-nāma-mahāyānasūtra*.

²³ The *mantra* section which Toh. 674 lacks is: Om punye punye mahāpunye aparimā-āyur-puñya-jñāna-saṃbhāropacite.

²⁴ The *Tshe dpag med ḥchi med rña sgraḥi gzuñs* is not found in the Derge edition of the Kanjur, but it is listed separately in the *Comparative Analytical Catalogue of the Kanjur Division* published in Kyoto, a catalogue based on the Peking edition of the Kanjur. This is presumably the *Ḥchi med rña sgraḥi gzuñs* quoted in Tsoñ-kha-pa's *Lam rim chen mo*, Tashilunpo ed., 91b-6:

/ sañs rgyas bcom ldan bsam mi khyab /

/ dam paḥi chos kyañ bsam mi khyab /

/ ḥphags paḥi dge ḥdun bsam mi khyab /

/ bsam mi khyab la dad rñams kyi /

/ rnam par smin pa bsam mi khyab /

The Buddha Bhagavat is inconceivable;

The Illustrious Doctrine is also inconceivable;

The Noble Congregation is inconceivable;

(Toh. 674)²¹ is “three-Ōṃ’d” (*om gsum ma*), and the second text (Toh. 675)²² is “two-Ōṃ’d” (*om gñis ma*). One (i.e. Toh. 675) lacks the *mantra* section “*Ōṃ punye punye...*” and the other (i.e. Toh. 674) has it.²³ Of those two, it is claimed that one represents the Amitāyus of Sukhāvātī and that the other represents the Amitāyus of Akaniṣṭha. That (claim) is not valid, because both have been uttered as the *dhāraṇī* of Amitāyus of the upper quarter (i.e. Akaniṣṭha). The “two-Ōṃ’d” one has a *mantra* omission and so does not have the complete 108 names, but there are not two different Tantras.

The *dhāraṇī* called “Immortal drum-roll of Amitāyus” (*tshe dpag med hchi med rna sgraḥi gzuṅs*) was proclaimed by the Bhagavat to the *bhikṣus*, along with the 108 names of Amitāyus of Sukhāvātī and praises of his merits (apparently Toh. 676, the *Ārya Aparimitāyurjñānahrdaya-nāma-dhāraṇī*).²⁴ And there are some other works.

(b) Master of the Family

In regard to the Tantras of the Master of the Family, the great fundamental Tantra (*mūla-tantra*) of Avalokiteśvara is called the *Padmajāla* (Toh. 681) of the great compassion. It was pronounced by the Bhagavat on the summit of Mt. Potala and has twelve chapters. It explains the 27 basic *maṇḍalas*, including the *maṇḍala* of the eleven-faced Avalokiteśvara with 1247 deities, and many *maṇḍalas* deriving from them.

The *Amoghapāśa-kalparājā* Tantra was (also) pronounced by the Bhagavat on the summit of Mt. Potala. A segment (Toh. 686) in 24 sections (*bam po*) was translated. It explains comprehensively the fine points of *dhāraṇīs* and rites together with many sets of magical acts. Moreover, there is a small *Amoghapāśa-dhāraṇī* (Toh. 687) which has been separately printed from the cycle of a thousand *dhāraṇīs* of the (original) *kalpa* Tantra, and so does not belong to a different Tantra. There was (another) segment (Toh. 689, the *Kalparājavidhi*) translated from the great Tantra pronounced by the Bhagavat on the Potala: it explains one *maṇḍala*.

There are two Avalokiteśvara Siṃhanāda *dhāraṇīs*, a larger (Toh. 703), and a smaller (Toh. 704). The Bhagavat pronounced the smaller on the

The maturation of those with faith in the inconceivable
Is inconceivable.

Toh. 676 contains the same in an alternate translation, preceded by the line / bde ba can gyi bśnags pa brjod (“To speak the praise of Sukhāvātī:”) and followed by the line / rnam dag žiñ du skye bar ḥgyur (“They are born in the Pure Land”).

mdze nad kyis zin pa gso baḥi don du ḥphags pa ḥjam dpal gyis žus na
bcom ldan ḥdas kyis ri bo-ta-lar gsuṇs te / de la sogs paḥi spyān ras
gzigs kyī skor maṇ du yod pa rnamso /

/ rigs kyī yum gyī rgyud ni / gtso che ba de bžin gśegs pa thams cad
kyī yum sgrol ma las sna tshogs ḥbyuṇ baḥi rgyud ces bya ba leḥu sum
cu rtsa lña pa gcig yod do / deḥi leḥu gsum par sgrol maḥi bstod pa phyag
ḥtshol ṇi śu rtsa gcig ma rgya skad sor bžad du yod do / kha cig gis de
daṇ phyag ḥtshal ṇi śu rtsa gcig ma zur du bkol ba gñis don mi gcig /
zur du bsgyur ba de bla med kyī rgyud las yin te / slob dpon ṇi ma sbas
pas bla med du bkral bas so / žes zer-yaṇ / ḥgrel byed kyis de ltar bkral
na / de gñis don mi gcig mi dgos te / ḥjam dpal mtshan brjod slob dpon
sgreg paḥi rdo rje daṇ / ṇag dbaṇ grags pas yo-gar bkral / dus ḥkhor
ḥgrel chen gyis bla med du bkral / ḥphags pa lhas kyaṇ / a ni yig ḥbru
kun gyī mchog / ces sogs draṇs nas rdzogs rim gyī don can du bśad pa
bžin no /

/ sgrol maḥi mtshan brgya rtsa brgyad pa sems can rnamso ḥjigs pa
brgyad las skyob paḥi don tu phyag rdor gyis žus nas spyān ras gzigs
kyis gsuṇs pa žig yod do / de la brten nas slob dpon tsa-ndra-gau-mis
sgrub thabs brgya rtsa brgyad las tshogs daṇ bcas pa daṇ / phyag ḥtshal
ṇi śu rtsa gcig la brten paḥi sgrub thabs ṇi śu rtsa gcig / las tshogs daṇ
bcas pa mdzad do /

/ gžan yaṇ sgrol maḥi skor phran tshegs du ma daṇ bcas paḥo /

/ rigs kyī khro bo khro moḥi rgyud la / dpal rta mgrin gyī rtogs pa
bdun cu pa la sogs paḥi rgyud chen po rnamso bod du ma ḥgyur / ha-ya-
grī-baḥi gzuṇs žes bya ba khol phyuṇ žig ḥgyur ro / ri khrod ma lo ma
can gyī gzuṇs žes bya ba gzuṇs daṇ cho ga cuṇ zad ston pa žig daṇ / pa-
rṇa-śa-ba-riḥi mdo žes kyaṇ bya / rtogs pa žes kyaṇ bya ba / sgrub thabs

²⁵ The *Mañjuśrī-nāma-saṃgīti* was edited by I. P. Minaeff in *St. Petersburg University, Historo-Philological Faculty*, Vol. 16 (1885), pp. 137, f. The quoted passage occurs in the verse on p. 140, lines 1-2:

/ tadyathā bhagavāṃ buddhaḥ sambuddho 'kārasambhavaḥ /
/ akāraḥ sarvavarṇāgrya mahārthaḥ paramākṣaraḥ //

Vajrāsana, and he pronounced the larger on the summit of Mt. Potala at the request of Ārya Mañjuśrī in order to cure King *Īśvaraprabha of leprosy. Those and many others are in the cycle of Avalokiteśvara.

(c) Mother of the Family

The most important Tantra of the Mother of the Family is the *Sarvathāgata-māṛtārā-viśvakarma-bhava-tantra-nāma* (Toh. 726) in thirty-five chapters. In its third chapter are praises of Tārā left in the original Sanskrit language, the “Twenty-one Salutations to Tārā” (*namastāre ekaviṃśati*). Some claim that these praises are not identical with the isolated text of twenty-one salutations (Toh. 438, the *Namastāre ekaviṃśatistotra-guṇahitasahita*) and that this separate translation is in the Anuttara Tantra because it has commentary in the Anuttara manner by the *ācārya* Sūryagupta (i.e. Toh. 1685-1689, inclusive). Now, when a commentator comments that way, there is no necessary implication that those two are not identical. [For example,] the *Mañjuśrī-nāma-saṃgīti* (Toh. 360) has been commented upon in the Yoga manner by the *ācāryas* Līlavajra (i.e. Toh. 2533) and *Mañjuśrīkīrti (i.e. Toh. 2534); but the great commentary on the Kālacakra (Toh. 845, the *Vimala-prabhā*) comments on it in the Anuttara manner, and Āryadeva explained it as having the meaning of the Steps of Completion [of the Anuttara Tantra] when he quoted the passage, “‘A’ is the foremost of all letters...” (*akāraḥ sarvavarṇāgrya...*).²⁵

There is also the *Tārā-nāmāṣṭaśataka* (Toh. 727 and 728), which was pronounced by Avalokiteśvara at the request of Vajrapāṇi for the sake of protecting the sentient beings against the eight dangers. On the basis of that text, the *ācārya* Candragomin composed the *Aṣṭaśatasādhana* (Toh. 3665), including the set of magical acts; and on the basis of the *Namastāre ekaviṃśati*, he composed the *Ekaviṃśatisādhana*, including the set of magical acts (probably his works Toh. 3669-3670 are all meant).

Moreover, there are numerous minor texts in the cycle of Tārā.

(d) Male and Female Wrathful Deities of the Family

In regard to their Tantras, the great Tantras, such as the Śrī *Hayagrīva-saptati*, were not translated into Tibetan. A selection entitled *Hayagrīva-dhāraṇī* (Toh. 733) was translated. The *Parṇaśavarī-nāma-dhāraṇī* (Toh. 736) sets forth a sketch of the *dhāraṇī* and rite; and the *Parṇaśavarī-sūtra* (Toh. 735), also referred to as the (*Parṇaśavarī-*) *kalpa*, sets forth

dañ cho ga dañ las tshogs cuñ zad ston pa žig yod de / de gsum khas med do /

/ rigs kyi bkañ ñan pho moñi rgyud ni / phyir mi ldog pa stobs chen kyi mdo dañ / dpal chen moñi mdo la sogs pa rnams so /

/ rdo rjeñi rigs la yañ rigs kyi gtso bo / bdag po / yum / khro bo / khro mo / pho ña / bkañ ñan pho moñi rgyud rnams las /

/ rigs kyi gtso boñi rgyud ni / ñan soñ thams cad yoñs su sbyoñ ba / mi ħkhrugs pañi gzuñs žes bya ba žig yod de / bu ston rin po che la sogs pa sña ma rnams kyi rdo rjeñi rigs kyi gtso bor mdzad gdañ žiñ / de las gžan pañi mtshan gži ħdzin rgyud yañ mi snañ ño /

/ rigs kyi bdag po ni phyag na rdo rje yin te / deñi rgyud ni rdo rje sa ħog gi rgyud la ħgyur mi gcig pa gsum snañ ste / leñu ñer lña pa sa pañ gyis bsgyur ba dañ / leñu bcu gsum pa zañs dkar lo-tsä-ba ħphags pa šes rab kyi bsgyur ba dañ / leñu bdun ma dge sloñ byañi gdoñ ba can gyis bsgyur ba rnams so / yañ ħbyuñ po ħdul byed kyi rgyud dañ / rdo rje gtum poñi rgyud la rtsa rgyud gcig / deñi rgyud phyi ma gcig / phyi mañi yañ phyi ma gcig rnams yod do /

/ rdo rje rnam ħjoms kyi gzuñs la šlo-ka ñer lñar lo-tsä-ba rnams kyi mdzad do / de rdo rje gdan du gsuñs par kha cig smra ba la / slob dpon chen po sañs rgyas gsañ bas / bsam gyis mi khyab pañi mdo žes bya ba drañs nas / rdo rje gdan ni mñon par byañ chub pañi gnas yin pas / de bdud ħdul bañi gnas yin gyi / sems can gžan ħdul bañi gnas ma yin pas

²⁶ The Gelugpa school obviously classifies the *Vajracāṇḍa-tantra* among the Kriyā-tantras, but the Tohoku Catalog numbers show that it was classified as Anuttara by the former lamas. In the Derge edition of the *Rgyud ħbum*, the Anuttarayogatantra has numbers 360-478, Yogatantra numbers 479-493, Caryātantra numbers 494-501, and Kriyātantra numbers 502-827.

²⁷ This is the position of Sabari-pa's commentary called *Ratnamālā* (Toh. 2686).

a sketch of the *sādhana*, rite, and set of magical acts. Those three are the only ones extant.

(c) Male and Female Servants of the Family

The Tantras in this section are the *Balavatī-nāma-pratyāṅgirā* (Toh. 737), the *Mahālakṣmī-sūtra* (Toh. 740), and so on.

(3) THE VAJRA FAMILY

There are also five sections to the Vajra Family, namely: Lord of the Family, Master, Mother, Male and Female Wrathful Deities, and Male and Female Servants.

(a) Lord of the Family

Concerning the Lord of the Family, there is a *dhāraṇī* of Akṣobhya which purifies all the evil fates (Toh. 743, *Sarvakarmāvaraṇaviśodhanī*); but whether that belongs to the Tathāgata Family or to the Vajra Family needs to be investigated. Bu-ston rin-po-che and other former authorities take it as belonging to the Lord of the Vajra Family, and there is no other Tantra possessing the basic characteristics.

(b) Master of the Family

The Master of this Family is Vajrapāṇi. His Tantra is the *Vajra-pātāla-tantra*. There exist three translations, which (however) are not identical. The edition with 25 chapters was translated by the Sa-skya paṇḍita (i.e. Toh. 744, the edition of the Derge Kanjur); the edition with 13 chapters, by Ḥphags-pa śes-rab, the translator of Zaṅs-dkar; and the edition with 7 chapters, by *bhikṣu* Bya-gdon-ba-can. Moreover, there is the *Bhūta-dāmara-tantra* (Toh. 747); and there is the *Vajracāṇḍa-tantra*, which has a Fundamental Tantra (Toh. 458), a Continuation Tantra (Toh. 459), and a Continuation of the Continuation (Toh. 460).²⁶

The *Vajravidāraṇā-nāma-dhāraṇī* (Toh. 750) has been rendered into 25 *ślokas* by the translators. Some say it was recited on the Diamond Seat (*vajrāsana*).²⁷ However, the great instructor (*mahā-ācārya*) Buddhaguhya, quoting the *Acintya-sūtra* (possibly Toh. 47, the *Tathāgatācintya-guhyanirdeśa-sūtra*), objects saying that the Diamond Seat, being the place of Revelation-Enlightenments (*abhisambodhi*), is the place

der ma gsuñs so / źes bkag nas / rdo rje lhun poñi ri rab kyi zom źes bya
 ba phyogs mtshams thams cad rdo rjes bltams pa źig ri bo mchog rab
 kyi řar lhoñi phyogs na yod pa de na bcom ldan řdas bźugs pañi tshe /
 rgyal po ma skyes dgrañi miñ gi rnam grañs rgyal po log pañi sñiñ po
 źes bya bas yab rgyal po gzugs can sñiñ po chos dañ ldan pa bkroñs /
 mi dge bcuñi khrims bcañ bsogs kyi skye bo rnams mi dge ba byed du
 bcug pas řjig rten gyi řbyuñ po dkar phyogs la dgañ ba rnams stobs
 řams řiñ / nag phyogs la dgañ ba rnams stobs rgyas te / nad la sogs pas
 skye bo rnams sdug bsñal bar gyur pas / rgyal chen bźis bcom ldan řdas
 kyi druñ du phyin nas / de dag las skyob pañi thabs źus pas / bcom ldan
 řdas kyi phyag na rdo rje la de dag skyobs pañi thabs la soms řig / ces
 bskul bas / phyag na rdo rjes sañs rgyas kyi mthu dañ / sañs rgyas kyi
 byin gyis brlabs kyi rdo rje rnam řjoms kyi skur gyur nas smras par
 bśad ciñ /

/ de la leñu brgya rtsa brgyad yod pañi nañ nas bod du řgyur pa řdi
 leñu dañ po yin la / leñu lhag ma rnams deñi rgyud phyi ma yañ yin /
 bśad rgyud kyañ yin pas / rgyud do cog gi rtsa ba ste / źes bśad pañi don
 leñu dañ po řdi leñu lhag ma thams cad kyi rtsa rgyud du ston par zad
 kyi / řdi rgyud sde bźi po thams cad kyi rtsa bar bśad par řchad pa don
 min no / leñu brgya rtsa brgyad du ma gtogs pañi rnam řjoms kyi bśad
 rgyud rdo rje ri rab khañ bu brtsegs pañi gzuñs źes bya ba źig bod du
 řgyur te /

/ de dag rigs kyi bdag poñi rgyud la gtso bo yin la / phran tshes du
 ma dañ bcas pa řgyur ro / sme brtsegs kyi gzuñs ni sa pañ sogs thugs
 gtsigs che bar mdzad ciñ / bu ston rin po che sogs rgyud rnam dag yin
 min the tshom gyi gźir mdzad do /

/ rigs kyi yum gyi rgyud la / me lce řbar mañi gzuñs źes bya ba yod do /

where Māra (the evil principle) was overcome, but that no other beings were overcome there [while other beings are overcome by that *dhāraṇī*], for which reason it was not pronounced there. As a matter of fact, it was presented when the Bhagavat was residing on the South-east side of the noblest of mountains — the peak of Sumeru, the diamond heap, the edges of which consist of diamond (*vajra*). King Ajātaśatru, one of whose names is “King degenerate heart”, had killed his father, the pious King Bimbisāra. By repeated imperial directives displaying the ten sinful deeds, men were installed in sinful conduct, so that of worldly creatures those who delighted in the righteous side found their power destroyed, while those who delighted in the wicked side found their power greatly enhanced, and men were suffering with illness and so on. For that reason, the Four Great Kings appeared before the Bhagavat and asked for a means of protection against those (delighting in the wicked side). The Bhagavat exhorted Vajrapāṇi, “Think of a means of protection against them!” Then, through the power of the Buddha and through the blessing of the Buddha, Vajrapāṇi assumed the *vajra-vidāraṇa* body (the body which shatters all impediments) and explained (the means) in speech.

That (original Tantra) had 108 chapters, but only the first one was translated into Tibetan. The remaining chapters not only constituted a Continuation Tantra, but also an Explanatory Tantra for that (first chapter). Thus, the statement (in the *Vajravīdāraṇā-dhāraṇī*), “It is the fundamental one of all the Tantras”, means that this first chapter is the Fundamental Tantra for the remaining chapters, and does not mean that this Tantra is fundamental to all the four Tantra divisions (i.e. the Kriyā, etc.). An Explanatory Tantra of the (*Vajra*)-*vidāraṇā* that was not among the 108 chapters, entitled *Vajrameruśikharā-kūṭāgāra-dhāraṇī* (Toh. 751), has (also) been translated into Tibetan.

Those are the chief Tantras of the Master of the Family and have been translated together with a number of minor texts. The *Bhurkumkūṭa-dhāraṇī* (Toh. 756) was highly esteemed by the Sa-skya paṇḍita and others, but Bu-ston rin-po-che and others hesitated to declare it either a pure or an impure Tantra.

(c) Mother of the Family

In regard to her Tantra, there is the “*Dhāraṇī* of the Blazing Flames” (i.e. Toh. 752, the *Anala-pramohaṇī-dhāraṇī*).

/ rigs kyi khro bo khro moḥi rgyud la bdud rtsi thab sbyor źes bya ba yod do /

/ rigs kyi pho ña dañ bkaḥ ñan pho moḥi rgyud la stobs po cheḥi gzuñs dañ / rdo rje lu gu rgyud dañ / rdo rje mchu dañ / rdo rje gnam lcags mchu la sogs pa rnam rnam dag yin źiñ / stobs po cheḥi gzuñs deḥi rigs kyi khro boḥi gzuñs su ḥoñ rgyu ḥdra ba źig snañ na ḥaṇ / sña ma rnam kyis rigs kyi pho ña dañ / bkaḥ ñan pho moḥi skor du bgrañs gdaḥ ḥo / rdo rje lcags mchu dañ / lcags mchu nag po dañ / khyuñ gśog ḥbar ba sogs rdzun ma du ma snañ ño /

/ ḥjig rten paḥi rigs la gsum las / nor can gyi rigs la / nor bu bzañ poḥi gzuñs dañ / deḥi rtogs pa dañ / gnod gnas dbaṇ po ḥbyuñ baḥi rtog pa ste / ja-mbha-la ser poḥi rtogs pa gzuñs dañ dbaṇ bskur sogs ston pa dañ / gar mkhan mchog gi rtog pa rnam te /

/ ḥdi la kha cig gis rnam sras gar mkhan mchog ces zer źiñ / rnam sras drag por smra ba mi ḥthad de / bcom ldan ḥdas lcañ lo can gyi pho brañ na bźugs paḥi tshe ḥkhor der ñal bsos poḥi bu gar mkhan mchog ces bya ba źig kyañ ḥdug go / deḥi tshe rgyal po rnam thos sras kyis bcom ldan ḥdas la ḥkhor mañ poḥi slad du rig sñags gsuñ bar gsol ba btab pas / bcom ldan ḥdas kyi sku las ḥod zer dpag tu med pa byuñ / ḥjig rten gyi khams mthaḥ yas pa snañ bar byas / slar ḥdus nas ñal bsos poḥi bu gar mkhan mchog gi spyi bor źugs pas gar mkhan mchog skad cig gis khro bo chen por gyur nas / bcom ldan ḥdas kyi spyān sñar rañ gi rig pa smras pas / bcom ldan ḥdas kyis de dag nus pa can du byin gyis brlabs śiñ / de dag gi las tshoḡs rgyas par gsuñs par bśad de / deḥi leḥu bcu pa yan gyis gar mkhan mchog ñid kyi rig sñags dañ las tshogs sogs ston ciñ / leḥu bcu gcig par gnod sbyin gyi sde dpon chen po yañ dag śes kyis / bcom ldan ḥdas la / rnam thos sras la miñ gi rnam grañs du yod źus pas / bcom ldan

²⁸ According to Mkhas grub rje's explanation of this work, following immediately, the Tohoku Catalog is in error to assign two numbers, 766 and 767. What that catalog calls no. 767 is actually the eleventh chapter onwards of the same work.

(d) Male and Female Wrathful Deities of the Family

The Tantra here is the *Kuṇḍalyamṛta* (Toh. 755).

(e) Male and Female Servants of the Family

Concerning the Tantras belonging to the Male and Female Messengers and Servants of the Family, the *Mahābala-dhāraṇī* (Toh. 757), the *Vajraśṛṅkhala-tantra* (Toh. 758), the *Vajratuṇḍa* (Toh. 759), the *Vajralohatuṇḍa* (Toh. 760), and so on, are pure. The *Mahābala-dhāraṇī*, while showing some cause for being placed among the *dhāraṇīs* of the Wrathful Deities of the Family, was classified by the older authorities in the cycle of the Male and Female Messengers and Servants of the Family. There are also a number of counterfeit texts, such as the *Rdo rje lcags mchu* the *Lcags mchu nag po*, and the *Khyun gśog ḥbar ba*.

(4) MUNDANE FAMILIES OF THE KRIYĀ TANTRA**(a) The Wealthy Family (maṇi-kula)**

Here there are the *Maṇibhadra-dhāraṇī* (Toh. 764); its *Kalpa* (Toh. 765, the *Maṇibhadrayakṣasena-kalpa*); the *Jambhalaajalendrayathālabdha-kalpa* (Toh. 770) which teaches how to imagine the Yellow Jambhala, the initiation, etc.; and the *Nartakapara-kalpa* (Toh. 766-767).²⁸

In regard to the last-mentioned work, some claim that Vaiśravaṇa is the *nartakapara* ("unexcelled dancer"), but it is not valid to declare the latter Vaiśravaṇa, as has been done emphatically. Thus, (the Tantra says that) at the time when the Bhagavat was residing in his palace "Willow Leaves" (*aṭakāvati*) there also lived at the same place among his retinue the son of Viśrama, called Nartakapara. At that time, King Vaiśravaṇa requested the Bhagavat to express the *vidyā-dhāraṇī* on behalf of the large retinue. Consequently, immeasurable rays of light, which illumined an infinity of world systems (*lokadhātu*), issued from the body of the Bhagavat. Then those rays returned and, converging, entered the crown of the head of Viśrama's son, Nartakapara; and Nartakapara instantly became a great wrathful deity (*mahākrodha*) and uttered in front of the Bhagavat his own *vidyās*. After the Bhagavat had made them efficacious by his blessing, he explained in detail the magical acts connected with those *vidyās*; and so all the chapters up to the tenth set forth the *vidyā-dhāraṇīs* and set of magical acts, etc. of

ḥdas kyis phyag na rdo rje byin gyis brlabs te / phyag na rdo rjes rnam
thos sras kyi miñ gi rnam grañs śin tu mañ po gsuñs paḥi nañ du ñal
bsos po źes bya ba miñ gi rnam grañs gcig tu byuñ bas / gar mkhan
mchog rnam sras kyi bu yin gyi / rnam sras ñid ma yin no / leḥu bcu
gsum pa dañ bco lña bas rnam sras kyi cho ga dañ las tshogs sogs ston /
leḥu gźan gyis gźan ston no /

/ gźan phran tsheds du ma dañ bcas pa bod du ḥgyur ro /

/ lñas rtseñ gyi rigs la / me-kha-laḥi gzuñs źes bya ba yod de / bcom
ldan ḥdas rgyal poḥi khab na bźugs paḥi tshe / sgra gcan zin bzañ po
la srin po źig gis bsdigs pas ḥjigs skra gnas / bcom ldan ḥdas kyi druñ
du ñu źiñ mchis te / bcom ldan ḥdas la źus pas / bcom ldan ḥdas kyis
me-kha-laḥi gzuñs źes bya ba gsuñs te / gnod sbyin źig gis phul baḥi rig
sñags śig go /

/ ḥjig rten paḥi rigs la rig sñags kyi rgyal mo dbugs chen mo źes bya
ba yod de / tho rañs śig bcom ldan ḥdas kyi druñ du ḥbyuñ po thams
cad kyi dbañ po sēr skya źes bya ba mche ba gtsigs pa źig byuñ nas /
bcom ldan ḥdas bdag ni ḥbyuñ po thams cad kyi dbañ po lags te / bdag
bkres pa na dbugs btañ bas gañ la reg paḥi sems can de dag rims nad
kyis btab par ḥgyur źiñ / de dag gi srog bdag gi zas su zaḥo / gañ gis rig
sñags ḥdi śes pa de dag la dbugs btañ baḥi gnod pa ḥbyuñ bar mi ḥgyur
gyis gsan du gsol / źes rig sñags smras te / phyin chad dbugs btañ baḥi
gnod pa mi byed par dam bcas śiñ dge bsñen byas par bśad do /

/ bya ba spyiḥi rgyud la / gsañ ba spyi rgyud / legs grub kyi rgyud /
dpuñ bzañ gis źus pa / bsam gtan phyi ma dañ bźi yod de / de dag sña
ma sña ma gźuñ mañ źiñ phyi ma phyi ma ñuñ ño /

/ de la gsañ ba spyiḥi rgyud kyis ma smin pa smin par byed paḥi thabs

²⁹ The *vidyā* contained in the text of this work has the expression Mahāśvāsa, which is of course the original for T. *dbugs chen po*. Hence the Sanskrit title can be reconstructed as *Ārya-Vidyārāja-Mahāśvāsa-nāma*.

³⁰ The name Piṅgala is transcribed in the *vidyā*, thus assuring the original Sanskrit.

Nartakapara. In the eleventh chapter, the great *yakṣa* general Saṃjñāya asks the Bhagavat for the various names of Vaiśravaṇa. Therefore, the Bhagavat blessed Vajrapāṇi, who thereupon recited a great number of Vaiśravaṇa's names, one of them being Viśrama. Hence Nartakapara is the son of Vaiśravaṇa and so cannot be identical with him. Chapters thirteen and fifteen describe the rite and the set of magical acts connected with Vaiśravaṇa. The other chapters deal with other matters.

In addition, many minor details have been translated into Tibetan.

(b) The Family of the Five (pañcaka-kula)

Here we have the *Mekhalā-dhāraṇī* (Toh. 772). When the Bhagavat was sojourning in the city of Rājagṛha, a cannibal demon (*rākṣasa*) threatened Rāhulabhadra, who accordingly was very frightened. He went weeping into the presence of the Bhagavat, and the Bhagavat, having been implored by him, uttered the *Mekhalā-dhāraṇī*, which is a *vidyā-dhāraṇī* offered by a *yakṣa*.

(c) The Family of the Worldlings (laukika-kula)

Here we have the *Rig snags kyi rgyal mo dbugs chen mo* (Toh. 773, but the catalog and the Kanjur text has °rgyal po ... chen po).²⁹ One day at dawn, the potentate of all the elementary spirits (*bhūta*), whose name was Piṅgala³⁰ and who had bared fangs, went into the presence of the Bhagavat and said, "Bhagavat, I am the potentate of all the elementary spirits. Whenever I am hungry, I breathe forth, and whatever living beings are contacted, they are smitten with plague and their vital air serves as my food. Pray listen to this *vidyā-dhāraṇī*, which will protect those who know it from being harmed when contacted by my breath", and he uttered the *vidyā-dhāraṇī*. Then he took a vow that he would thereafter not do harm by breathing, and he became a lay follower.

(5) GENERAL KRIYĀ TANTRA

In regard to the general Tantras of Kriyā, there are (now) the four: 1. *Sāmānyavidhīnām guhya-tantra* (Toh. 806), 2. *Susiddhi* (Toh. 807), 3. *Subāhuparipṛcchā* (Toh. 805), 4. *Dhyānottara* (Toh. 808). The further back in time we go, the more numerous were the texts (of this category); the later we go, the fewer they were.

Among them, the *Sāmānyavidhīnām guhya-tantra* teaches the initiation

dbañ bskur bañi skor rnams ston te / de bzin gsegs pañi rigs kyi dkyil
 ḥkhor sogs rigs gsum gyi dkyil ḥkhor ston dan lña brgya ston ciñ / de
 dag dan gzan yañ bya rgyud kyi dkyil ḥkhor yod do cog la thun moñ du
 dgos śiñ / rgyud sde gzan gsum la yañ thun moñ du dgos pañi sa chog
 dan / sta gon gyi cho gañi tshul rnams rgyas par ston te / de thams cad
 khrigs cags gcig tu bsad kyi / leñur bcad pa med do /

/ legs grub ni khro bo legs grub ces bya bas bgegs bsruñ ba sogs kyi
 las rnams sgrub ciñ / khro bo de brjod byar ston pas legs grub kyi rgyud
 ces byaño / des rigs snags sgrub pañi cho ga dan / las rab ḥbyams kyi
 dgos pa dños grub sgrub tshul dan / bya rgyud kyi bsruñ ba dan / brten
 pañi dam tshig rnams rgyas par ston no /

/ dpuñ bzañ gis zus pa las ni / gsañ ba spyiñi rgyud du ma bsad pañi
 dbañ bskur gyi cho ga dan / legs grub tu ma bsad pañi rig snags sgrub
 pañi tshul cuñ zad dan / zi rgyas dbañ drag gi las rab ḥbyams la brten
 nas dños grub sgrub pañi tshul rnams rgyas par ston no / dpuñ bzañ ni
 phyag na rdo rjeñi sras skye ba gcig gis thogs pañi byañ chub sems dpañ
 yin par bsad do /

/ bsam gtan phyi ma ni rdo rje gtsug tor gyi rgyud ces bya bañi bya
 rgyud kyi rgyud chen po zig gi dum bu yin la / deñi rgyud phyi ma lta bu
 yin pa ḥbyed pa yañ yod do / des brjod bya rnam pa bcu ston te / gañ du
 bsgrub pa gnas kyi mtshan ñid / bdag gi de kho na ñid / rig snags kyi de
 kho na ñid / lhahi de kho na ñid / me la gnas pañi bsam gtan / sgra la

³¹ The name *Susiddhikarin* occurs in the *mantra* (Vol. Wa, 174a-5), *Oṃ susiddhikari svāhā*. It elsewhere (e.g. Wa, 169b-1) occurs in translation: *legs par grub byed ces bya ba*.

³² The *Vajra-vidāraṇa-dhāraṇi* makes the four kinds of magical act more explicit in a statement immediately preceding the long *mantra* which is transcribed into the Tibetan. The statement runs: And by the power of the Buddha, Vajrapāṇi proclaimed this great mantra, which — [effectuates destructive magic, as follows:] 1. Threatens all sentient beings, 2. Expels all sentient beings, 3. Destroys all (opposing) *dhāraṇīs* of *vidyās* (i.e. *vidyā-dhāraṇi*), 4. Stays all (opposing) *dhāraṇīs* of *vidyās*, 5. Destroys all (evil) magical acts, 6. Nullifies all magical acts of others, 7. Decimates all the inimical spirits, 8. Frees from all (possession by) inimical spirits; [effectuates domineering magic, as follows:] 1. Summons all the elementary spirits (*bhūta*), 2. Overcomes all the elementary spirits, 3. Effectuates all the magical acts of the *dhāraṇīs* of *vidyās*; [effectuates all prosperity magic, as follows:] 1. Fulfills the previously unfulfilled, 2. Averts cessation of the previously fulfilled, 3. Yields everything desired; [effectuates all appeasing magic, as follows:] 1. Protects all the sentient beings; [in short,] it appeases (illness, etc.), makes prosper (life, etc.), or paralyzes and confuses all (evil) sentient beings. (Tibetan in Derge Kg. text of the *Vajravidaṇā*, Vol. Waṃ, 42b-4, f.: / sems can thams cad skrag par byed pa / sems can thams cad hñil par byed pa / rig snags thams cad gcod par byed pa / rig snags thams cad gnun par byed pa / las thams cad hñoms par byed pa / gzan gyi las thams cad hñigs par byed pa / gdon thams cad rlag par byed pa / gdon thams cad las thar par byed pa / ḥbyuñ po thams

(*abhiṣeka*) cycles which are the means of bringing those who are immature to maturation. It teaches 1500 *maṇḍalas* of the three families, i.e., *maṇḍalas* of the Tathāgata Family, etc. It teaches extensively the methods of soil rite (*sa chog*) and rite of preparation (*sta gon gyi cho ga*) which are the common requirement for those (1500 *maṇḍalas*) as well as for all the *maṇḍalas* of the Kriyā Tantra, and which are also the common requirement for the other three Tantra divisions (i.e., Caryā, Yoga, and Anuttara). All this is explained in one (continuous) piece of writing without subdivision into chapters.

Regarding the *Susiddhi*, a wrathful person named Susiddhi(karin)³¹ performs the magical acts of protecting against obstructing demons; and because that wrathful person teaches the subject matter, it is called *Susiddhi-tantra*. It teaches in detail the rite of performing the *vidyā-dhāraṇī*, the method of accomplishing those *siddhis* which require a great number of magical acts, the protection according to the Kriyā Tantra, and the pledges (*samaya*) based (thereon).

The *Subāhupariprcchā* teaches in slight measure the initiation rites that are not explained in the *Sāmānyavidhīnām guhya-tantra* as well as the methods of performing the *vidyā-dhāraṇī* that are not explained in the *Susiddhi*; and it teaches in detail the methods of accomplishing *siddhis* by means of a great number of magical acts of appeasing, increasing prosperity, domineering, and destroying.³² Subāhu is said to have been a son of Vajrapāṇi and a Bodhisattva bound to one more birth.

The *Dhyānottara* is a portion of the great Tantra of the Kriyā Tantra called the *Vajroṣṇīṣa-tantra*. It is also regarded as a kind of Continuation of that Tantra. It deals with ten kinds of subject matter: 1. The characteristics of the place where one practises; 2. The Self Reality; 3. The Reality of the *vidyā-dhāraṇī*; 4. The Reality of the God; 5. The meditation of dwelling in the fire; 6. The meditation of dwelling in the sound; 7. The meditation which grants liberation at the limit of the sound; 8. The rite of engaging in the practice of the *vidyā-dhāraṇī*; 9. The rite of

cad h̄gugs par byed pa / h̄byuñ po thams cad tshar gcod pa / rig sñags kyi las thams
 cad byed du h̄jug pa / ma grub pa rñams grub par byed pa / grub pa rñams chud mi
 za bar byed pa / h̄dod pa thams cad rab tu sbyin pa / sems can thams cad sruñ ba /
 zi ba / rgyas pa / sems can thams cad reñs par byed pa / rmugs par byed pañi gsañ
 sñags kyi mthu chen po h̄di sañs rgyas kyi mthus lag na rdo rjes rab tu smras so.)
 It will be noticed that the *Vajra-vidāraṇā-dhāraṇī* emphasizes destructive or drastic
 magic (*abhicāra*), since it is the chief *dhāraṇī* of the Vajra Family. However, its list
 of magical acts is as complete as one could expect.

gnas paḥi bsam gtan / sgra mthar thar pa ster baḥi bsam gtan / rig sñags
 bsgrub pa la ḥjug paḥi cho ga / sbyin sreg gi cho ga / dbaṅ bskur gyi cho
 ga rnams so / de la bdag gi de kho na ṅid la sogs pa gsum gyis bya spyod
 gñis ka la gal che baḥi bzlas brjed yan lag bži ston me gnas la sogs paḥi
 bsam gtan gsum ni bya spyod kyi las kyi dños gži yin / rig sñags bsgrub
 pa la ḥjug paḥi cho gas ni bsñen paḥi sñon du ji ltar bya baḥi tshul daṅ /
 mjug tu ji ltar bya baḥi tshul rnams ston no /

/ bya rgyud kyi sgo nas ḥtshaṅ rgya baḥi lam gyi rim pa śes pa la
 rgyud bži po deḥi don śes dgos pas / dgoṅs ḥgrel mkhan po ji lta buḥi
 rjes su ḥbraṅ bar bya že na / tshad ldan gyi slob dpon chen po ca-ndra-
 go-mi daṅ / ži ba ḥtsho la sogs paḥi yig cha yod kyaṅ de dag gis cho ga
 phran tshegs las ma mdzad pas / bya spyod la mkhas paḥi slob dpon
 gñis / žes ḥphags yul na ṅi zla ltar grags pa saṅs rgyas gsaṅ ba daṅ / byaṅ
 chub mchog gñis kyi rjes su ḥbraṅ bar bya ste / de las saṅs rgyas gsaṅ
 bas bsam gtan phyi maḥi ḥgrel pa daṅ / dpuṅ bzaṅ gis žus paḥi don
 bsdus kyi ḥgrel pa daṅ / tshig don gyi brjed byaṅ rnams mdzad ciṅ /
 byaṅ chub mchog gis legs grub kyi thabs ṅe bar bsdus pa žes bya baḥi
 ḥgrel pa mdzad do /

the burnt offering; 10. The initiation rite. Of these, the three headed by "The Self Reality" show the four members of recitation that are of great importance in both the Kriyā and Caryā Tantras. The three kinds of meditation, starting with "dwelling in the fire", are the main part (*maula*) of the action of the Kriyā and Caryā Tantras. The rite of engaging in the practice of the *vidyā-dhāraṇī* shows how to perform the service (*sevā*) which precedes [that main part] and how to perform that which concludes [it].

If one is to understand the steps of the path of becoming a Buddha by way of the Kriyā Tantra, one must understand the meaning of those four Tantras (discussed above). Which commentators should be followed? The manuals of the great authoritative teachers Candragomin, Śāntarakṣita, and so on, treat only the minor matters of the rites. Therefore one must follow Buddhaguhya and *Varabodhi (T. *byañ chub mchog*), two learned teachers of the Kriyā and Caryā Tantras who are as honored in India as the sun and moon. Buddhaguhya wrote the *Dhyānottara-ṭīkā* (Toh. 2670), the *Subāhupariṣcchā-piṇḍārtha* (Toh. 2671), and the *Tshig don gyi brjed byañ* (Toh. 2672). *Varabodhi wrote the commentary (on the *Susiddhi*) called *Legs grub kyi thabs ñe bar bsdus pa* (Toh. 3066, catalogued as *Legs par grub par byed pañi sgrub pañi thabs bsdus pa*).

/ gñis pa bya baḥi rgyud kyi dbaṅ bskur ba daṅ sdom pa gzuṅ baḥi rnam
g'zag ni / slob dpon a-bha-yā-ka-ras dkyil cho ga rdo rje phreṅ bar me
tog phreṅ baḥi dbaṅ daṅ / chu chod phan gyi dbaṅ daṅ / rdo rje dril bu
miṅ gi dbaṅ ste drug bskur bas / bya rgyud daṅ spyod rgyud kyi rgyud
ñan pa daṅ ḥchad pa sogs thams cad la dbaṅ bar dños su bstan paḥi śugs
kyis bya spyod gñis la dbaṅ drug po de las lhag pa med par bstan to /
/ ye śes thig leḥi rgyud las /

/ chu daṅ cod pan gyi ni dbaṅ /
/ bya baḥi rgyud la rab tu grags /
/ rdo rje dril bu miṅ gi dbaṅ /
/ spyod paḥi rgyud la rab tu grags /
/ phyir mi ldog pa yi ni dbaṅ /
/ rnal ḥbyor rgyud du gsal bar byas /

žes sogs gsuṅs pas / bya rgyud la me tog phreṅ baḥi dbaṅ daṅ / chu cod
pan gyi dbaṅ tsam daṅ / spyod rgyud la deḥi steṅ du rdo rje dril bu miṅ
gi dbaṅ gsum bsnan pa tsam daṅ / rnal ḥbyor rgyud la deḥi steṅ du phyir
mi ldog pa rdo rje slob dpon gyi dbaṅ bsnan pa tsam las med par bstan
ciṅ / bla med kyi rgyud la de dag gi steṅ du dbaṅ goṅ ma gsum daṅ bcas
pa yod par bstan to /

/ ḥo na slob dpon sgra gcan ḥdzin dpal bśes gñen sogs kyis bya spyod
la slob dpon gyi dbaṅ yod par gsuṅs pa ji ltar yin že na / de ni luṅ bstan
dbugs dbyuṅ rjes gnaṅ rnam la slob dpon gyi dbaṅ du bśad pa yin gyi /

¹ In this work, Derge Tg., *Rgyud ḥgrel*, Ni, 233a-3, the Hierophant's Initiation (*slob dpon gyi dbaṅ*) is called an Initiation of the Flask (*bum paḥi dbaṅ*), undoubtedly the basis for Mkhas grub rje's remark. The same work associates the Hierophant's Initiation with the Kriyā Tantra in a passage beginning Ni, 243b-7.

CHAPTER FOUR

b. *Fundamentals of Initiation and holding of vows in the Kriyā Tantra*

The *ācārya* Abhyākara teaches in the *Vajrāvali-nāma-maṇḍala-sādhana* (Toh. 3140) that when one is conferred the six Initiations (*abhiṣeka*), i.e. the flower garland, the water, the diadem, the thunderbolt, the bell, and the name, he is authorized for all such things as listening to and explaining the Tantras belonging to the Kriyā and Caryā Tantra classes and for concretely teaching the Initiation(s); and that consequently there are no other Initiations than those six in the Kriyā and Caryā Tantras.

It is said in the *Jñāna-tilaka-tantra* (Toh. 422),

The water and the diadem Initiations
Are celebrated in the Kriyā Tantra;
The thunderbolt, bell, and name Initiations
Are celebrated in the Caryā Tantra;
The irreversible Initiation
Is revealed in the Yoga Tantra;

.....

The passage shows that only the flower garland, the water, and the diadem Initiations appear in the Kriyā Tantra; that to those the Caryā Tantra adds only the three Initiations [known as] thunderbolt, bell, and name; that the Yoga Tantra adds only the Initiation of the Hierophant (*vajra-ācārya*) [called] irreversible (*avaivartika*); and that there are no others [in those three Tantra divisions], while the Anuttara Tantra accompanies those with the three Higher Initiations.

Then how is it that an occurrence of the Hierophant's Initiation in the Kriyā and Caryā Tantras is stated, among others, by the *ācārya* Rāhula-śrī-kalyāṇamitra (in Toh. 1818, the *Yugalanaddhaprakāśa-nāma-sekaprākriyā*)?¹ He explains prophecy (*vyākaraṇa*), encouragement (*praśvāsa*), and permission (*anujñā*) to be the Hierophant's Initiation,

slob dpon gyi dbaṅ mtshan ṅid tshaṅ ba min no / rdo rje slob dpon gyi
 dbaṅ mtshan ṅid tshaṅ ba la ni sṅon du dam tshig gzuṅ ba daṅ / rig paḥi
 dbaṅ lña bskur ba tshul bzin byas nas / dam tshig gsum sbyin pa dgos so /
 / dam tshig gsum ni rdo rjeḥi dam tshig / dri buḥi dam tshig / phyag
 rgyaḥi dam tshig go / rdo rjeḥi dam tshig ni / rdo rje sems dpar sgom
 du bcug pa la rdo rjeḥi de kho na ṅid bśad paḥi sgo nas lag tu rdo rje
 byin te ḥdzin tu ḥjug paḥo / dril buḥi dam tshig ni / dril buḥi de kho na
 ṅid bśad de ḥdzin du ḥjug paḥo / phyag rgyaḥi dam tshig ni / rig ma byin
 te de daṅ ḥkhyud paḥi bde stoṅ sbyor du ḥjug paḥo /

/ yo-ga daṅ bla med gñis ka la rdo rje slob dpon kyi dbaṅ mtshan ṅid
 tshaṅ ba yod kyaṅ / yo-gaḥi rdo rje daṅ dril buḥi dam tshig la / bla med
 daṅ mi ḥdra ba cher med mod kyi / phyag rgyaḥi dam tshig la khyad par
 śin tu che ste /

/ deḥi phyag rgyaḥi dam tshig ni lha sku phyag rgya chen po la byed
 pas / slob ma rdo rje sems dpaḥi skur sgom du ḥjug pa tsam yin la /
 / bla med kyi de ni lhaḥi sku phyag rgya chen po yaṅ yin mod kyi /
 der ma zad rig ma rdo rje dbyiṅs kyi dbaṅ phyug ma lta bur bskyed nas
 de daṅ ḥkhyud paḥi bde stoṅ sbyor ba rdo rje slob dpon gyi dbaṅ gi dños
 gzi yin te / brtag gñis las / śes rab bcu drug lon pa la / lag pa dag gis yaṅ
 dag ḥkhyud / rdo rje dril bu mñam sbyor ba / slob dpon gyi ni dbaṅ du
 ḥdod / ces gsuṅs pa ltar ro /

² The original Sanskrit is edited by D. L. Snellgrove, *The Hevajra Tantra*, Part II, p. 54 (verse II. iii. 13): pāṇibhyāṃ tu samāliṅgya prajñāṃ vai śoḍaśābdikāṃ / ghaṇṭāvajrasamāyogād ācāryasecanaṃ mataṃ. This verse is quoted in the *Āmnāya-mañjari* (Toh. 1198), Derge edition, 65a-6, 7; and it is also quoted in Rāhula-śrī-kalyāṇamitra's work (*op. cit.*, Ni, 242b-1, ff.) in this passage:

After that, he imagines himself with the form of the god of love (*kāmadeva* or *ṭak-kirāja*) embraced by Vajradhātviśvarī, the Great Seal (*mahāmudrā*) of the inner self, according to the verse:

The seal pledge (*mudrā-samaya*) is explained
 as solidifying the 'body made of mind' (*manomayakāya*);
 Because it solidifies all the body, it is called
 a 'seal' (*mudrā*).

And it is said: The initiation is the great thunderbolt;
 The one saluted by the three realms
 Should be conferred what arises from the places
 Of the three secrets of all the Buddhas.

It is also said: He embraces with his two hands
 The sixteen year old Insight;
 By the union of thunderbolt and bell
 The Hierophant's Initiation is understood.

/ deḥi rjes su / yid kyi lus ni brtan byaḥi phyir /
 / phyag rgya dam tshig zes su bśad /
 / lus kun brtan par byed pas na /
 / de phyir phyag rgya zes su bsgrags /

but those are not the complete characteristics of the Hierophant's Initiation. For the complete characteristics of the Hierophant's Initiation, one must first take the pledges (*samaya*); according to the rules, he must be conferred the five Wisdom (*vidyā*) Initiations and then the three pledges.

The three pledges are (1) the thunderbolt pledge (*vajra-samaya*); (2) the bell pledge (*ghaṇṭā-samaya*); (3) the seal pledge (*mudrā-samaya*). The *thunderbolt pledge* consists [first] in making [the candidate] contemplate Vajrasattva; in order to convey the reality of the thunderbolt, the thunderbolt is laid in his hand and he is made to grasp it. The *bell pledge* consists in conveying the reality of the bell, and he is made to grasp it. The *seal pledge* consists in giving [the candidate] the *vidyā* and making him enter the union "bliss-void" (*sukha-śūnya*) by embracing that [*vidyā*].

Both the Yoga and the Anuttara Tantras have the complete characteristics of the Hierophant's Initiation; but although the thunderbolt pledge and the bell pledge in the Yoga and Anuttara Tantras are scarcely different, there is a great difference with regard to the seal pledge.

The seal pledge of the former (i.e. the Yoga Tantra) consists in making the Great Seal (*mahā-mudrā*), which is the body of the deity. Therefore, the disciple is only made to contemplate the body of Vajrasattva.

The one of the Anuttara Tantra also has the Great Seal, the body of the deity, but it is necessary in addition to produce a *vidyā* like Vajradhātviśvarī. Then the union "bliss-void" by embracing that [*vidyā*] is the main part of the Hierophant's Initiation, just as is said in the *Hevajra-tantra*: "He embraces with his two hands the sixteen year old Insight (*prajñā*). By the union of thunderbolt and bell the Hierophant's Initiation is understood."²

ḥes bya ba ḥdis rañ ḥdod paḥi lhaḥi gzugs nañ gi bdag ḥiḍ kyi phyag rgya chen po
rdo rje dbyiñs kyi dbaṇ phyug mas ḥkhyud par bsams la /

/ dbaṇ bskur rdo rje chen po ste /

/ khams gsum pa yis phyag byas pa /

/ sañs rgyas kun gyi gsañ gsum gyi /

/ gñas las byuñ ba sbyin par bya / ḥes brjod do /

de skad du yañ / / ḥes rab bcu drug lon pa la /

/ lag la dag gis yañ dag ḥkhyud /

/ rdo rje dril bu mñam sbyar ba /

/ slob dpon dbaṇ du yañ dag ḥdod / ces gsuñs so /

Kukuri-pa (Toh. 1630), Derge, Ya, 242b-2, defines the Hierophant's Initiation in terms of embracing the twelve year old Insight (*ḥes rab lo gñas bcu gñis kun du ḥkhyud byas te*).

/ des na rgyud sde ḥog ma gsum la dños kyi rig ma lta smos kyañ ci
ḥtshal / bsgoms paḥi lha mo yañ ḥkhyud pa dañ sñoms par ḥjug paḥi
dmigs pa byed pa yañ gañ nas kyañ ma bsad la /

/ bya rgyud kyi dbaṅ da lta dar cha che bde bzin gsegs paḥi rigs la
gzuñs grva lña dañ / gdugs dkar dañ / ḥod zer can dañ / padmaḥi rigs
la tshe dpag med je-tā-ri lha dgu ma dañ / rdo rjeḥi rigs la phyag na rdo
rje ḥbyuñ po ḥdul byed dañ / grub chen śa-va-ri-pas dkyil chog sogs
mdzad pa nas brgyud paḥi rnam ḥjoms dkar po lha mañ gi dbaṅ bskur
sogs /

/ bya rgyud kyi dbaṅ bskur gañ byed kyañ / sñon du sa chog dañ sta
gon tshul bzin byas la de nas me tog phreñ baḥi dbaṅ dañ / chu dbaṅ
cod pan gyi dbaṅ gsum bskur / deḥi mthaḥ brten du luñ bstan / dbugs
dbyuñ / rjes gnañ btags kyañ ruñ / ma btags kyañ ḥgal ba med / de dag
la dbaṅ bzi rdzogs par byed pa sogs ni rañ bzo chos log tu śes par byaḥo /

/ gžan yañ dbaṅ bskur baḥi tshul la / yo-gaḥi rtsa rgyud de ñid bsdus
pa las / rdo rje dbyiñs kyi dkyil ḥkhor chen po ḥdir ḥjug pa la ni snod dañ
snod ma yin pa brtag mi ḥtshal lo / zes gsuñs pa la ḥkhrul nas / snod
du ruñ mi ruñ brgya phrag du ma la dus rer dbaṅ bskur byed pa snañ
ste nor ba chen poḥo / de ñid bsdus pa las gsuñs pa deḥi don ni / bsad
rgyud rdo rje rtse mo las / snod du ruñ mi ruñ gñis las / snod ruñ la dkyil
ḥkhor du ḥjug pa dañ dbaṅ bskur ba gñis gsuñs te / snod du mi ruñ ba
la dkyil ḥkhor du ḥjug pa tsam byed kyi / dbaṅ gtan mi bskur bar bsad
do / dkyil ḥkhor du ḥjug pa tsam byed ciñ dbaṅ gtan mi bskur baḥi rigs
de la / slob dpon kun dgaḥ sñiñ pos mdzad paḥi dkyil chog rdo rje ḥbyuñ
ba las / de la deñ khyod ces bya ba la sogs pa brjod par mi bya / zes dam
gžag kyañ mi byed par bsad ciñ /

/ snod du ruñ mi ruñ gi khyad par ni slob dpon a-bha-yas dkyil chog
rdo rje phreñ bar sdom pa ḥdzin par nus mi nus la bsad la / slob dpon
chen po mar me mdzad bzañ pos mdzad paḥi gsañ ḥdus ḥjam rdor gyi

Hence, by no means do the three lower Tantra divisions seek for a concrete *vidyā* or explain at all the creation of a meditative object involving the embrace and equipoise with a contemplated goddess.

The Kriyā Tantra Initiations most widely disseminated nowadays are, (a) in the Tathāgata Family, the Initiations of the five *gzus grva* (the *pañca-rakṣā*), *Sitātapatrā*, and *Mārīci*; (b) in the Padma Family, the Initiation of the *Jetāri Amitāyus* in a group of nine gods (i.e. Toh. 2700, the *Aparimitāyurjñānavidhi-nāma*); (c) in the Vajra Family, the Initiations of *Vajrapāṇi Bhūtaḍāmara*, moreover, of the white *Vajra-vidāraṇa* with many gods, as descended from the *Mahāsiddha Śabari-pā's* compositions, such as the *maṇḍala-vidhi* (i.e. Toh. 2932, the *Vajra-vidāraṇā-nāma-dhāraṇimaṇḍalavidhiratnadyuti-nāma*).

Moreover, whatever be the Kriyā Tantra Initiation performed, first one makes according to the rules the soil rite (*sa chog*) and the preparation (*sta gon*). After those, the flower garland Initiation, the water Initiation, and the diadem Initiation are conferred. After the latter, prophecy, encouragement, and permission are valid when employed, and there is no violation when they are not employed. However, that those accomplish the four Initiations (i.e. the flask, and the three Higher ones), is tantamount to an arbitrary heretical innovation.

Furthermore, as regards the method of bestowing Initiation, it is said in the Fundamental Yoga Tantra, the *Tattvasaṃgraha* (Toh. 479), "For entry into this great *vajradhātu-maṇḍala*, one need not investigate whether somebody is a worthy or an unworthy receptacle." As a consequence of misunderstanding this statement, there has been the great blunder of bestowing Initiation each time upon hundreds of worthy and unworthy receptacles. The meaning of that citation from the *Tattvasaṃgraha* is explained in the Explanatory Tantra *Vajrasekhara* (Toh. 480) with the lines, "Of the worthy and the unworthy receptacles, the worthy receptacle may both enter the *maṇḍala* and be conferred Initiation"; thus the unworthy receptacle may only enter the *maṇḍala*, but meanwhile is not conferred Initiation. Concerning the principle of only entering the *maṇḍala* and meanwhile not being conferred Initiation, the *ācārya* Ānandagarbha's *maṇḍala-vidhi Vajrodaya* (Toh. 2516) says: "One should not say to that person, 'From now on, you, of such a name, ...'." This means that [the candidate] is not made to take the vow.

The *ācārya* Abhayākara explains in the *maṇḍala-vidhi Vajrāvali* (Toh. 3140) that the difference between a worthy and an unworthy receptacle is whether or not one is able to keep the vows (*saṃvara*). The very learned *ācārya* Śānti-pā, in his commentary (Toh. 1871, the *ṭikā*) on

dkyil chog bži brgya lña bcu paḥi ḥgrel pa slob dpon mkhas pa chen po
 śānti-pas mdzad pa las / sdom pa ḥdzin pa la yañ thun moñ-~~dañ~~ thun
 moñ ma yin paḥi sdom pa ḥdzin pa gñis su byas nas / thun moñ pa ni
 skyabs su ḥgro ba ~~dañ~~ sems bskyed pa ~~dañ~~ byañ chub sems dpaḥi sdom
 pa ḥdzin paḥo / ~~zés~~ bśad ciñ / de la skyabs ḥgro phog / ~~de'~~ nas smon sems
 phog / de nas ḥjug sdom phog / de nas rig paḥi dbaṅ lña tsam žig bskur
 bar bśad la / thun moñ ma yin pa ni rigs lñas bsduś pa rnamś so / ~~zés~~
 rigs lña spyi ~~dañ~~ khyad paḥi gyi sdom pa ḥdzin par ḥdod ciñ nus pa la
 bśad nas /

/ de la rig ḥdzin gyi sdom pa ḥdzin du bcug ste / rdo rje slob dpon gyi
 dbaṅ yan chad goṅ ma gsum ~~dañ~~ bcas pa rdzogs par bskur bar bśad
 ciñ / rdo rje slob dpon gyi dbaṅ mi bskur ba la rigs lñaḥi sdom gzuṅ mi
 byed pa ~~dañ~~ rigs lñaḥi sdom gzuṅ byed pa la rdo rje slob dpon gyi dbaṅ
 bskur bar bśad do / des na bya spyod kyi rgyud kyi dbaṅ la rigs lñaḥi
 sdom gzuṅ sogs śin tu mi ruṅ bas / pañḍita padma lcags kyu ~~dañ~~ / rdo
 rje go cha ~~zés~~ pa gñis kyis gdugs dkar gyi dkyil chog la rigs lñaḥi sdom
 gzuṅ byas pa la yañ tshad mar mi gzuṅ ño / gsaṅ ba spyiḥi rgyud las
 kyaṅ skyabs su ḥgro ba ~~dañ~~ / sems bskyed pa ~~dañ~~ / byañ chub sems
 dpaḥi sdom pa ḥdzin pa tsam žig bśad do /

/ goṅ du rgyud sde goṅ ma gñis la bśad paḥi tshul de / bya spyod gñis
 la yañ slob dpon saṅś rgyas gsaṅ bas rnam snaṅ mñon byañ gi ḥgrel bar /
 sdom pa ḥdzin mi nus pa la dkyil ḥkhor du ḥjug pa tsam ~~dañ~~ / nus pa
 la thun moñ gi sdom pa goṅ du bśad pa tsam ḥdzin du bcug nas miṅ
 dbaṅ man chad bskur bar bśad do /

/ mdor na thun moñ ~~dañ~~ thun moñ ma yin paḥi sdom pa gaṅ yañ ḥdzin
 mi nus pa la dkyil ḥkhor du ḥjug pa tsam byed kyi / dbaṅ gaṅ yañ mi
 bskur bar yo-gaḥi rtsa rgyud de ñid bsduś pa ~~dañ~~ bśad rgyud rdo rje rtse
 mo ~~dañ~~ / dkyil chog rdo rje ḥbyuṅ ba gsum las bśad ciñ / bla med kyi
 skabs kyi dkyil chog bži brgya lña bcu baḥi ḥgrel par bśad la / tshul de

the great *ācārya* Dīpaṅkarabhadra's 450 verses of the Mañju-vajra *Guhyasamājamāṇḍala-vidhi* (Toh. 1865), explains that keeping the vows is of two kinds, keeping the common (*sādhāraṇa*) and the uncommon (*asādhāraṇa*) vows; that the vows held in common are (1) the taking of refuge [in the Three Jewels], (2) generating the Mind of Enlightenment, and (3) the Bodhisattva vow. For those, one [respectively] engages with the taking of refuge (*śaraṇa-gamana*), then the aspiration vow (*praṇidhāna-saṃvara*), and then the entrance vow (*praveśa-saṃvara*). He explains that then only the five *vidyā* Initiations are conferred. But the uncommon [vows] are those subsumed under the five Families; this refers to one who wishes and is able to keep the general and special vows of the five Families.

In regard to that, he (i.e. Śānti-pā) explains that when one is made to hold the *vidyādhara* vow, he is completely conferred the Hierophant's Initiation along with the three Higher ones. But when one is not conferred the Hierophant's Initiation, he is not made to hold the vows of the five Families; and when he is made to hold the vows of the five Families, he is conferred the Hierophant's Initiation. From this it follows that at the Initiations of the the Kriyā and Caryā Tantras it is most improper to take the vows of the five Families and so on. Hence, we do not accept as authoritative the *maṇḍala-vidhis* of Sitātapatrā by paṇḍita Padmāṅkuśa (i.e. Toh. 3106) and by Varmavajra (i.e. Toh. 3108), which introduce the taking of the vows of the five Families. The *Sāmānyavi-dhīnām guhya-tantra* (Toh. 806) also speaks merely of holding the vows of taking refuge, of generating the Mind [of Enlightenment], and of the Bodhisattva.

The above way of explaining (i.e. especially that by Śānti-pā) concerns the two higher Tantras (i.e. the Yoga and Anuttara Tantras). Furthermore, in both the Kriyā and Caryā according to Buddhaguhya's *Mahāvairocana-sūtra* commentary (Toh. 2663), the one who is unable to hold the vows may merely enter the *maṇḍala*, while if he is able, is made to hold only what have been explained above as the common vows and then is conferred the Initiations up to Name.

In short, whoever is unable to keep the common and the uncommon vows is permitted only to enter the *maṇḍala* without receiving any Initiation. This is the teaching of the Fundamental Yoga Tantra, the *Tattvasaṃgraha* (Toh. 479), its Explanatory Tantra, the *Vajrasekhara* (Toh. 480), and the [Yoga Tantra] *maṇḍala-vidhi*, the *Vajrodaya* (Toh. 2516). For the Anuttara phase, it is taught in the commentary (Toh. 1871) on the *maṇḍala-vidhi* in 450 stanzas (Toh. 1865). And Buddhaguhya ex-

bya spyod la yañ ḥdra bar slob dpon sañs rgyas gsañ bas rnam snañ mñon byañ gi ḥgrel par bśad do /

/ rig paḥi dbaṅ lña tsam bskur yañ rdo rje slob dpon gyi dbaṅ mi bskur ba la rigs lñaḥi sgom gzuñ mi byed ciñ / rigs lñaḥi sdom gzuñ byed pa la rdo rje slob dpon gyi dbaṅ bskur dgos par slob dpon śānti-pa dañ / grub chen lva-ba-pa dañ / ratnarakṣita dañ / slob dpon kun dgaḥ sñiñ po dañ / slob dpon a-bha-ya rnam kyis bśad do /

/ ḥo na dbaṅ gañ yañ mi bskur bar dkyil ḥkhor du ḥjug pa tsam byas pa la dgoñs pa ci yod ce na / skyabs ḥgro blañs nas dad pas dkyil ḥkhor mthoñ na / bskal pa du mar bsags paḥi sdig pa ḥdag ciñ / ma ḥoñs pa na sñags kyi lam zab mo la ḥjug paḥi snod ruñ du ḥgyur baḥi bag chags rgyud la bsgo baḥi dgo[n]s pa yod do /

/ bya spyod kyi rig paḥi dbaṅ lña dañ / yogaḥi rig paḥi dbaṅ lña gñis rig paḥi dbaṅ lña yin pār mtshuñs kyañ / don mi gcig ciñ mchog dman gyi khyad par chen po yod do /

/ bya rgyud la rigs gsum yod paḥi de bzin gśegs paḥi rigs kyi dbaṅ bskur thob na rigs gzan gñis kyi dbaṅ ma thob kyañ rigs gsum gaḥi lha bsgom pa dañ / sñags bzla ba dañ / rgyud ñan pa sogs la dbaṅ mod kyi / ḥo na kyañ lha de ñid kyi luñ rjes gnañ thob dgos par legs grub las bśad do /

/ padmaḥi rigs kyi dbaṅ bskur thob ciñ rigs gzan gyi dbaṅ ma thob na rigs gñis kyi sgo bzlas dañ rgyud ñan pa sogs la dbaṅ gi / de bzin gśegs paḥi rigs la mi dbaṅ ño /

/ rdo rjeḥi rigs kyi dbaṅ bskur thob ciñ rigs gzan gñis kyi dbaṅ ma thob na rdo rjeḥi rigs ñid kyi sgom bzlas dañ / rgyud ñan pa sogs la dbaṅ gi rigs gzan gñis la mi dbaṅ ño /

/ bya spyod kyi dbaṅ bskur ba la ḥdzin du ḥjug paḥi thun moñ gi sdom pa ḥdzin pa de gañ. ze na / byañ sems kyi sdom pa ḥdzin pa yin te / ḥjug pa sems bskyed cho gas ḥdzin pa dañ don gcig la / ḥjug sems bsgoms stobs kyis rgyud la skyes kyañ / cho gas ma bzuñ na sdom par mi ḥgyur ro /

plains in his commentary (Toh. 2663) on the *Mahāvairocana* that the same principle governs both the Kriyā and the Caryā Tantras.

Moreover, if only the five *vidyā* Initiations are conferred, the Hierophant's Initiation is not conferred and one is not made to take the vows of the five Families. The *ācārya* Śānti-pā, the *mahāsiddha* Lva-ba-pa, Ratnarakṣita, the *ācārya* Ānandagarbha, and the *ācārya* Abhayākara all teach that whoever takes the vows of the five Families must be conferred the Hierophant's Initiation.

Now if someone were made only to enter the *maṇḍala* and not to be conferred Initiation, what would be the advantage? If one takes the refuge vow and beholds the *maṇḍala* with faith, there is the advantage that he becomes purified from sins accumulated for many aeons and plants in his stream of consciousness (*saṃtāna*) the disposition (*vāsana*) of becoming in future times a receptacle fit for entering the profound *mantra* path (i.e. the Vajra-yāna).

The five *vidyā* Initiations of the Kriyā and Caryā and the five *vidyā* Initiations of the Yoga are alike in being five *vidyā* Initiations; however, they do not have the same aim, there being the great distinction of high and low.

The *Susiddhi* (Toh. 807) explains that if, from among the three Families of the Kriyā Tantra, someone is conferred the Initiation of the Tathāgata Family, then even though he has not obtained Initiation in the other two Families (i.e. Padma and Vajra), he is authorized to contemplate the gods of the three Families, to mutter their *dhāraṇīs*, and to listen to their Tantras. However, he must obtain the prophecy and permission of such gods.

If someone has been conferred the Initiation of the Padma Family but not obtained Initiation in the other Families, he is authorized to contemplate, mutter, and listen to the Tantras in the two Families (i.e. Padma and Vajra); however, he has no authority in the Tathāgata Family.

If someone has obtained the Initiation of the Vajra Family but not obtained Initiation in the other two Families, he is authorized to contemplate, mutter, and listen to the Tantras in precisely that Vajra Family, but he has no authority in the other two Families.

What constitutes holding of the common vow which one is made to hold for Initiations of the Kriyā and Caryā? Holding the vow of the Mind of Enlightenment amounts to generating the Entrance Mind (*praveśa-citta*) and holding it ritually (with a *vidhi*). Even when the Entrance Mind is born in the stream of consciousness by the power of intense contemplation, if it is not held ritually, it does not become a vow (*saṃvara*; i.e. is not 'held together').

/ de la thun moñ bañi sdom ba zer bañi rgyu mtshan ni pha rol tu
 phyin pañi theg pa chen po dañ / gsañ sñags gñis gañ gi sgor hñug kyañ
 ðdzin dgos śiñ / sñags kyi yañ rgyud sde bñi po gañ gi lam du hñug kyañ
 ðdzin dgos la / bla med kyi yañ bskyed rdzogs gañ gi lam la slob kyañ
 ðdzin dgos pañi sdom pa yin pas thun moñ gi sdom pa źes byaño /

/ skabs gañ du ðdzin na slob ma sta gon gyi skabs dañ dkyil hñkhor du
 hñug pañi skabs gñis kar ðdzin pañi tshul źig dañ skabs sña mar ðdzin
 la phyi mar mi ðdzin pañi tshul źig dañ / phyi mar ðdzin la sña mar mi
 ðdzin pañi tshul źig ste gsum tshad ldan gyi gźuñ las bśad do /

/ tshig gañ gis ðdzin na / dkon mchog gsum la bdag skyabs mchi /
 sdig pa thams cad so sor bśags / hñgro bañi dge la rjes yi rañ / sañs rgyas
 byañ chub yid kyis gzuñ / sañs rgyas chos dañ tshogs mchog la / byañ
 chub bar du bdag skyabs mchi / rañ gźan don ni rab bsgrub phyir / byañ
 chub sems ni bskyed par bgyi / byañ chub mchog gi sems ni bskyed
 bgyis nas / sems can thams cad bdag gis mgron du gñer / byañ chub
 spyod mchog yid hoñ spyad par bgyi / hñgro la phan phyir sañs rgyas
 hñrub par śog / ces rdo rje gur gyi rgyud las gsuñs pas so /

/ de la tshigs bcad dañ po rkyañ pas hñug sdom ðdzin pañi tshul gsañ
 ðdus kyi dkyil chog mañ po dañ / slob dpon a-bha-yā-karañi dkyil chog
 rdo rje phreñ ba sogs mañ por mdzad ciñ / tshigs bcad rdzogs pas ðdzin
 pañi tshul yañ dkyil chog mañ por mdzad do /

/ de la tshigs bcad dañ po rkyañ bas byed na rkañ pa dañ po gsum
 gyis hñug pa sems bskyed len pañi sbyor ba ston źiñ / sañs rgyas byañ
 chub yid kyis gzuñ / źes pa gcig pus smon sems cho gas ðdzin pa dañ /
 hñug sems cho gas ðdzin pa gñis ka ston par brda hñphrod dgos so / tshigs
 bcad rdzogs pas byed na / sañs rgyas byañ chub yid kyis gzuñ / źes pa
 mdor bstan pa yin la / sañs rgyas chos dañ tshogs mchog la / źes pa nas /
 sems can thams cad bdag gis mgron du gñer / źes pañi bar gyis smon

* Later in this chapter, Mkhas grub rje refers to these two paths by the more standard expressions of 'Steps of Production' and 'Steps of Completion'.

The reason for calling the vow “common” (*sādhāraṇa*) is that it must be held whether one enters by way of the great Pāramitā vehicle or by way of the Mantra [vehicle]; and, moreover, if by way of the Mantra vehicle, that it must be held whichever one of the four Tantra divisions provides the path of entrance; and, moreover, if by way of the Anuttara [Tantra], that it must be held whether one is mastering the path of production (*utpatti*) or of completion (*niṣpanna*).³ Consequently, one speaks of a “common vow”.

As regards the occasions at which the disciple is to take it, the authoritative texts propound three views. According to one, he is to take it at the occasions both of the preparatory rite and of entering the *maṇḍala*; according to another, only at the first, not at the second occasion; according to still another, only at the second, not at the first occasion.

With what words does he take it? They are given in the *Vajrapañjarā-tantra* (Toh. 419):

- (1) I take my refuge in the Three Jewels;
I confess every one of my sins;
I rejoice in the merits of the living beings;
I set my mind on the Enlightenment of the Buddha.
- (2) I take my refuge, up to Enlightenment,
In the Buddha, his Law, and the supreme host;
For accomplishing my own and others' aim,
I generate the Mind of Enlightenment.
- (3) After generating the Mind of Supreme Enlightenment,
I shall be host to all the sentient beings;
I shall practice zestfully the best practice of Enlightenment;
May I become a Buddha for the sake of the world!

Many *maṇḍala-vidhis* of the *Guhyasamāja* cycle, the *ācārya* Abhayākara's *maṇḍala-vidhi Vajrāvali* (Toh. 3140), and many other works, adopt the method of taking the entrance vow (*praveśa-saṃvara*) with only the first stanza. On the other hand, many *maṇḍala-vidhis* adopt the method of taking it with the full complement of stanzas.

If only the first stanza is used, it is necessary to interpret the first three lines as showing the receptive technique for generating the Entrance Mind, and the single line “I set my mind on the Enlightenment of the Buddha” as showing both the holding of Aspiration Mind ritually and the holding of Entrance Mind ritually. If one does it with the full complement of stanzas, the line “I set my mind on the Enlightenment of the Buddha” is a synopsis; the section from “I take my refuge, up to Enlightenment”, through “I shall be host to all the sentient beings”

sems cho gas ḥdzin pa ston ḥin / byañ chub spyod mchog yid ḥon spyad
par bgyi ḥes pas ḥjug sems cho gas ḥdzin pa ston no /

/ de la smon sems cho gas ḥdzin paḥi tshe / bḍag gis sems can thams
cad kyi don du saṅs rgyas thob par byaḥo / sñam du dam bcas tsam kyis
mi chog gi / de ltar dam bcas paḥi dam bcaḥ de saṅs rgyas ma thob kyi
bar du mi gtaṅ ṅo / sñam du dam bcas paḥi tshul gyis ḥdzin dgos so /

/ de ltar smon sems cho gas ḥdzin tshul deḥi sgo nas bzuṅ na bslab
bya la slob dgos śin / bslab bya ni skyabs ḥgro daṅ sems bskyed kyi phan
yon sems pa rnams ṅin mtshan dus drug tu byed pa daṅ / nag poḥi chos
bzi spaṅ ḥin dkar poḥi chos bzi sgrub bsogs te / des na nag poḥi chos
bzi ma spaṅ na / skye ba phyi ma rnams su sems bskyed mi skye baḥi
rgyur ḥgyur ba yin gyi / tshe ḥdi la sems bskyed blaṅs zin gtoṅ ba min
no / ḥo na sems bskyed gaṅ gis gtoṅ na sems can thams cad kyi don byed
paḥi bsam pa btaṅ ba daṅ / saṅs rgyas thob ḥdod kyi bsam pa btaṅ na
sems bskyed gtoṅ ṅo /

/ ḥjug sems cho gas bzuṅ nas byañ sems kyi sdom paḥi rtsa ltuṅ daṅ /
yan lag gi ṅes pa rnams legs par śes par byas la bsrūṅ dgos so /

/ dbaṅ bskur gyi sṅa rol tu byañ sems kyi sdom pa ḥdzin pa la goṅ
du bśad pa ltar gyi don dran paḥi sgo nas rjes zlos lan gsum byas paḥi
tshig tha ma rdzogs pa na sdom pa rgyud la skyes pa yin pas / de ltar don
dran paḥi sgo nas ma byas na byañ sems kyi sdom pa skye ba daṅ / ṅams
pa sos par mi ḥgyur ḥin byañ sems kyi sdom pa ma skyes par gsaṅ sṅags
kyi sdom pa skye ba mi srid do /

/ khrom chen po tshogs pa la sems bskyed de ḥbogs na / sñon du yan
lag bdun pa sogs daṅ / don daṅ phan yon bśad paḥi sgo nas legs par ṅes

* The six times may be deduced from later statements of this chapter to be dusk, dawn, morning, night, noon, and midnight.

⁵ The four black natures and their antidotes called the four white natures are discussed in Tsoṅ-kha-pa's *Lam rim chen mo* (Bodhisattva section) on the basis of a passage from the *Kāśyapa-parivarta*, which is available in Sanskrit in the *Śikṣāsamuccaya* (reprint The Hague, Mouton & Co., 1957), p. 52, line 12, ff. The four white natures are incorrectly divided up by Cecil Bendall and W. H. D. Rouse, translators, *Śikṣāsamuccaya* (London, 1922), p. 53. According to Tsoṅ-kha-pa's elaborate discussion, the four black natures in short are: 1. misleading the teacher, 2. lack of conscience toward others, 3. disparaging those who have set forth in the Great Vehicle (*mahā-yāna*), 4. cheating another person; the four white natures in short are: 1. never speaking an untruth, 2. altruism toward others and no cheating, 3. regarding all Bodhisattvas as one's teacher, 4. inspiring sentient beings to the goal of Enlightenment. Of those, the first white nature is the antidote for the first black nature, the second white one for the fourth black one, the third white one for the third black one, and the fourth white one for the second black one.

⁶ According to Tsoṅ-kha-pa's *Lam rim chen mo* (Bodhisattva section), Atiśa has explained the preliminary acts of generating the Mind of Enlightenment in terms of seven members in his *Gurukriyākrama* (Toh. 3977), and the seven members can be

shows the holding of Aspiration Mind ritually; and the line "I shall practice zestfully the best practice of Enlightenment" shows the holding of Entrance Mind ritually.

At the time of holding the Aspiration Mind ritually, it does not suffice to think the vow, "May I attain Buddhahood for the aim of all sentient beings", but one must hold it by the method which thinks in addition the vow, "Until I have attained Buddhahood I shall not give up that vow so vowed."

When one has thus ritually taken hold of the Aspiration Mind by way of that method of holding, one must learn certain things to be learned. What is to be learned is this: In the six times⁴ of day and night he must give thought to the benefits of taking refuge and generating the Mind; and rejecting the four black natures (*kr̥ṣṇa-dharma*), he must accomplish and collect the four white natures (*śukla-dharma*).⁵ Thus, if one does not reject the four black natures, they become a cause in his subsequent births for the non-birth of generation of the Mind, even though in the present life he take the generation of the Mind and not reject it. Now, the one who abandons the generation of the Mind abandons the hope of acting for the sake of all sentient beings; and the one who abandons the hope which is the desire of achieving Buddhahood, abandons the generation of the Mind.

When one has ritually taken hold of the Entrance Mind, he must well understand the basic transgressions and ancillary faults of the Bodhisattva vow and guard against them.

Before being conferred Initiation, one takes hold of the Bodhisattva vow. He repeats the words three times after his teacher while being mindful of the significance as explained above. When this repetition is finished, the vow is born in his stream of consciousness. If it is not performed with mindfulness of the significance in that way, there is neither the birth of the Bodhisattva vow nor mending of its violation. And when the Bodhisattva vow is not born, the Mantra vow cannot possibly be born.

When the generation of the Mind is administered to a large group of persons, they must first be made resolute by way of the seven-membered rite (*saptāṅgavidhi*)⁶ and an explanation of the aim (*artha*) and benefit

followed with the materials either in the *Bhadracarī* (a portion of the *Avatamsaka-sūtra*) or in the *Caryāvatāra* (of Śāntideva). According to the *Gurukriyākrama*, the seven members are in brief those stated subsequently by Mkhas-grub-rje in β. Generation of Deity in Front—IV'. Offering and praising, and V'. Confession of sins, etc. (in five parts), except that Atiśa omits "Refuge Formula", and counts "Exhortation and entreaty" as two items.

par byas te / dños gžihi skabs su sems can kyi don du rdzogs paḥi sañs rgyas thob par byaḥo sñam pa gyis la rjes zlos gyis śig / ces brda sprad la rjes zlos byed du bcuḡ na sems can thams cad kyi don du sañs rgyas thob par byaḥo sñam paḥi blo bskyed pas bsod nams chen po ḥbyuñ žiñ / smon sems khyad par can cho gas gzuñ ba ma byas pas bslab bya dañ ḡgal baḥi ñes pa mi ḥbyuñ ba yin no /

/ rgyud sde goñ ma gñis kyi dbaṇ bskur ma thob par bya spyod gañ ruñ gi dbaṇ tsam thob pa la / byaṇ sems kyi sdom pa las logs su gsañ sñags kyi sdom pa bsrui rgyu med do / de yañ ma mthaḥ mi dge bcu spoñ gi tshul khrims tsam dañ / bslab pa lña bsrui ba dge bsñen gyi sdom pa tsam dañ / ya mthaḥ bsñen rdzogs kyi so thar gyi sdom pa gañ ruñ rgyud la med par byaṇ sems kyi sdom pa mi ḥchags pas / bya spyod gañ ruñ gi dbaṇ bskur tsam thob pa yin na sdom pa gñis ldan du ñes śiñ / sdom pa gtoñ baḥi rtsa ltuñ yañ byaṇ sems kyi rtsa ltuñ du zad do / ḥo na kyañ so thar dañ byaṇ sems kyi bslab byar ma gtogs paḥi bya spyod kyi sgos kyi dam tshig bsrui rgyu du ma yod pa rnams ni legs grub las bśad do /

/ yo-ga dañ bla med gñis kyi rdo rje slob dpon gyi dhañ man chad mtshan ñid tshañ ba thob nas sdom pa gsum ldan yin žiñ rtsa ltuñ ni byaṇ sems kyi sdom paḥi rtsa ltuñ dañ / sñags kyi rtsa ltuñ bcu bži dañ bcas pa thams cad do /

/ ḥo na bya spyod paḥi sdom pa la byaṇ sems kyi sdom paḥi rtsa ltuñ las gžan paḥi rtsa ltuñ med na / jo bos mdzad paḥi dam tshig bsdus pa las / kṛ-yaḥi rtsa ltuñ sum cu sogs bśad pa dañ ḡgal lo že na / de las so thar gyi rtsa ltuñ bži / byaṇ sems kyi bcu gñis kṛ-yaḥi sum cu / spyod rgyud kyi bcu bži / rnal ḥbyor rgyud kyi bcu bži / rnal ḥbyor chen poḥi rgyud kyi bcu bži / yañ bži / yañ lña ste bdun cu tham paḥo / zes dgu bcu go bdun bgrañ nas bdun cu tham paḥo / zes grañs tsam la yañ ḥkhrul bar snañ baḥi phyir dañ / bdag gi bla ma dam tshig rdo rjeḥi žal sña nas zes bya ba sogs snañ la / nag po dam tshig rdo rje jo boḥi bla ma ma yin paḥi phyir / de jo bos mdzad pa ma yin no /

(*hita*). In the phase of the main part [of the rite of taking the vow], they should be instructed, "Think, 'I shall attain complete Buddhahood for the aim of the sentient beings', and repeat it after me." When they have been drawn into repeating it after the instructor and have generated the cognition of thinking, "I shall attain Buddhahood for the aim of all the sentient beings", great merit arises. Also, when the Aspiration Mind is not taken with a special rite, there is no fault which violates the things to be learned.

When one is conferred Initiations of the Kriyā and Caryā and is not conferred Initiations belonging to the two higher Tantra divisions, there is no reason to protect a vow beyond the Bodhisattva one, that is, the Mantra vow. Moreover, when there is lacking in the stream of consciousness — at the lower end, merely the morality (*śīla*) of renouncing the ten unvirtuous deeds or merely the layman's vow to guard the five precepts; or at the upper end, the *prātimokṣa* vow of the ordained monk, then the Bodhisattva vow does not originate. Hence, if one is conferred merely an Initiation of either the Kriyā or Caryā, he certainly must have the two vows (i.e. *prātimokṣa* and Bodhisattva), and the basic transgression of abandoning the vow(s) amounts to a basic transgression of the Mind of Enlightenment. However, the *Susiddhi* (Toh. 807) gives many reasons for protecting special pledges (*samaya*) of the Kriyā and Caryā that are not included in the things to be learned of the *prātimokṣa* or the Bodhisattva [vows].

When one obtains the complete characteristics of the Hierophant's Initiation and below of the Yoga and Anuttara [Tantras], he possesses the three vows (i.e. *prātimokṣa*, Bodhisattva, and Mantra), and the basic transgressions are the basic transgressions of the Bodhisattva vow and all fourteen basic transgressions of the Mantra [vow].

Now, if for the vows of the Kriyā and Caryā there is no basic transgression other than that of the Bodhisattva vow, is this not in disagreement with the **Samaya-saṃgraha* composed by Jo bo [Atiśa], which mentions thirty basic transgressions of the Kriyā, and so on? That work says, "Four basic transgressions of the *prātimokṣa*, twelve of the Bodhisattva, thirty of the Kriyā, fourteen of the Caryā Tantra, fourteen of the Yoga Tantra, fourteen of the Mahā-yoga Tantra, an additional four, and still five more, make a total of seventy." Having enumerated ninety-seven, it gives a total of seventy; and the count alone is obviously a blunder. But there occurs the passage, "As my *guru* Samayavajra says..."; and since *Kṛṣṇasamayavajra was not the *guru* of Jo bo, that work is not composed by Jo bo.

/ gsum pa dbaṅ thob ciṅ sdom pa bzuṅ nas lam la slob paḥi rnam g'zag ni / rgyud sde ḥog ma gsum la bskyed rim daṅ rdzogs rim gyi don daṅ tha sṅad gaṅ yaṅ med de / bskyed rim mtshan ṅid par ḥgro ba la ḥbras bu rdzogs paḥi saṅs rgyas kyi phun sum tshogs pa lña daṅ rnam pa mthun par da lta nas bsgom pa tsam yod pas mi chog gi / sbyaṅ g'zi skye ḥchi bar do gsum daṅ rnam pa mthun par bsgom paḥi rnal ḥbyor dgos la / rgyud sde ḥog ma gsum la ḥbras buḥi skabs kyi phun sum tshogs pa lña daṅ rnam pa mthun par da lta nas bsgom pa yod kyaṅ / sbyaṅ g'zi skye ḥchi bar do gsum daṅ rnam pa mthun par bsgom paḥi rnal ḥbyor med pas bskyed rim med do /

/ rdzogs rim mtshan ṅid tshaṅ ba ni chos rnam kyi gnas lug stoṅ pa ṅid bsgom pa daṅ / rluṅ gi rnal ḥbyor bsgom pa tsam gyis mi chog gi / ā-va-dhū-tiḥi naṅ du rluṅ žugs gnas thim gsum byas pa las byuṅ baḥi bde stoṅ gi ye šes daṅ / de las byuṅ baḥi lhaḥi sku daṅ / de gñis ḥdren paḥi thun moṅ ma yin paḥi thabs lus la gnad du bsnun paḥi rnal ḥbyor khyad par can gsum gaṅ ruṅ yin dgos la / rgyud sde ḥog ma gsum la gnas lugs kyi stoṅ ṅid bsgom pa daṅ / rluṅ gi rnal ḥbyor bsgom pa yod kyaṅ / g'zan rnam med pas rdzogs rim bsgom pa med do /

/ des na rgyud sde ḥog ma gsum la mtshan bcas daṅ mtshan med kyi rnal ḥbyor gñis gñis yod do /

⁷ According to *Thob yig gsal baḥi me loṅ*, Vol. II, 72a-4, ff. the five perfections are: (1) perfection of body, viz., possession of the seven members of the *samputa*, decorated with the Characteristics and Minor Marks (sku phun sum tshogs pa mtshan dpe spras paḥi kha sbyor yan lag bdun daṅ idan pa); (2) perfection of merit, viz., gain of the ultimate merit, consisting in having eliminated [the imagination of both *nirvāṇa* and *samsāra*] and fully comprehended (yon tan phun sum tshogs pa spaṅs rtogs mthar phyin paḥi yon tan brñes pa); (3) perfection of retinue, viz., comprised of one's own stream of consciousness (ḥkhor phun sum tshogs pa raṅ rgyud kyis bsdus pa); (4) perfection of place, viz., the self-generated palace of divine knowledge (gnas phun sum tshogs pa ye šes raṅ snaṅ las grub paḥi g'zal yas khaṅ); (5) perfection of affiliation, viz., continuity of the affiliation of both body and mind (rigs ḥdra phun sum tshogs pa sku thugs gñis kyi rigs ḥdra rgyun mi ḥcad pa).

⁸ In the Gelugpa sect, the three spheres of purification are related to the three bodies of the Buddha in this passage in Tsoṅ-kha-pa's *Ye rdor* (Gsuṅ ḥbum. Vol. Ca), 18a-1: "If one knows how to carry away the path of the Sambhogakāya of the Intermediate State, then he will know how to carry away the Dharmakāya of Death when generating the four Voids in the same way as in the sequence of Death; and if he knows those two, then he will also know how to carry away the Nirmāṇa-kāya of Birth" (bar do loṅs skuḥi lam ḥkhyer šes na ḥchi rim ji lta ba b'zin stoṅ pa b'zi bskyed nas ḥchi ba chos skur ḥkhyer šes par ḥgyur la / de gñis šes na skye ba sprul skur ḥkhyer ba yaṅ šes par ḥgyur ro).

c. *Fundamentals of studying the path after receiving
Initiation and taken vows*

In the three lower Tantras (i.e., Kriyā, Caryā, and Yoga) there are neither the aims (*artha*) nor the terms (*vyavahāra*) of the Steps of Production (*utpatti-krama*) and the Steps of Completion (*niṣpanna-krama*). If one proceeds according to the characteristics of the Steps of Production, it is not sufficient to limit oneself to an intense contemplation (*bhāvanā*) in immediacy conforming to the five perfections⁷ of the resultative complete Buddha, for it is also necessary to have the *yoga* of intense contemplation conforming to the three spheres of purification (*sbyan gzi*), namely, birth, death, and the intermediate state.⁸ In the three lower Tantras there is the intense contemplation in immediacy conforming to the five perfections of the resultative phase; however, as there is no *yoga* of intense contemplation conforming to the three spheres of purification, namely, birth, death, and the intermediate state, there are no Steps of Production.

For the complete characteristics of the Steps of Completion, it does not suffice to have merely the intense contemplation of voidness (*śūnyatā*) of the natural state (*gnas lugs*) of things (*dharma*) and the intense contemplation of the *yoga* of the winds (*vāyu*), but it is also necessary to have three special things, as the case may be: (1) the knowledge of bliss-void (*sukha-śūnya*) which occurs from making the wind(s) enter, stay, and rise for leaving in the central vein (*avadhūti*);⁹ (2) the divine body which occurs from that [knowledge]; and (3) the *yoga* of piercing the vital centers in the uncommon 'means' body (*upāya-deha*) attracted by those two (i.e. the knowledge and the divine body). In the three lower Tantras, there is the intense contemplation of the voidness of the natural state and there is the intense contemplation of the *yoga* of the winds; but as the others (i.e. the three special things) are lacking, there is no intense contemplation of the Steps of Completion.

Therefore, in each of the three lower Tantras, there are both the *yogas* called "with signs" (*sanimitta-yoga*) and "without signs" (*animitta-yoga*).

⁹ The original Sanskrit for the three stages of the wind is found in the *Pañcakrama* (Yuganaddhakrama, verse 12) in comparison with its Tibetan translation. The three are *praveśa* (T. *hjug pa*), 'entrance'; *ālaya* (T. *gnas pa*), 'staying' or 'holding'; and *utthāna* (T. *ldan ba*), 'rising for leaving'. Mkhas grub rje has the Tibetan word *thim* instead of *ldan*. Among the meanings of *thim* are 'to creep away' and 'to evaporate', appropriate to the expiration of the breath.

/ de la bya rgyud kyi lam ñams su len tshul la gsum / bzlas brjod dañ
bcas pañi bsam gtan / bzlas brjod la mi ltos pañi bsam gtan / bsñen pa
las su ruñ nas dños grub bsgrub tshul lo /

/ dañ po la gsum / bzlas brjod yan lag bñiñi sñon ñgro dañ / dños gñi
dañ / mjug tu ji ltar bya baño /

/ dañ po ni / rigs spyiñi sñags rgya bcañ ba dañ / phyogs bcuñi sañs
rgyas dañ byañ chub sems dpañ thams cad la phyag ñtshal žiñ bdag ñid
ñbul ba dañ / skyabs su ñgro žiñ sems bskyed pa dañ / sñags dañ phyag
rgyas bsruñ ba dañ bñi byas nas / gnas khañ gi phyi rol tu phyin te /
khrus la sogs pa byas nas nañ du žugs te chas su žugs nas stan la ñkhod
de / mchod pa byin gyis brlab pa dañ / bdag dañ gnas bsruñ ba la sogs
pa rnams bya ste / de dag ni rgyud sde goñ mañi bsruñ ñkhor bsgom
pañi dod do /

/ gñis pa la gñis / bdag bskyed bsgoms nas bsñen pa bya ba dañ / mdun
bskyed bsgoms nas mchod pa ñbul bañi tshul lo /

/ dañ po ni / gcig dañ du bral la sogs pa dbu mañi gtan tshigs la brten
nas bdag gi sems rañ bñin gyis grub pas stoñ par legs par gtan la phab
nas bsgom pa ni bdag gi de kho na ñid do / de nas gañ bsgom par bya
bañi lhañi de kho na ñid dañ / bdag gi de kho na ñid dbyer med par rañ
bñin med par bsgom pa ni lhañi de kho na ñid de / de kho na ñid gñis

¹⁰ The numbering in this paragraph is not in the Tibetan text, but is based upon the treatment in Tsoñ-kha-pa's *Sñags rim chen mo*, Peking ed., 53b-3 to 59a-4, which Mkhas grub rje severely condenses.

¹¹ Mkhas grub rje should have mentioned here — he makes it clear later on in the present chapter in the section "The Four Members, general" — that the Self Generation and the Generation in Front each constitute one member among the four members.

The Procedure of the Kriyā Tantra

There are three methods of procedure (*anuṣṭhāna*) in the Kriyā Tantra, namely, meditation (*dhyāna*) accompanied by muttering (*jāpa*), meditation independent of muttering, and accomplishment of *siddhi* after appropriate service (*sevā*).

(1) MEDITATION WITH MUTTERING

This has three sections, namely, the preliminary acts to the four members of muttering, the main part of the four members of muttering, and the terminating acts to the four members of muttering.

(a) Preliminary acts to the four members of muttering

This has four phases: 1. making the general *dhāraṇīs* and seals (*mudrā*) of the Families; 2. bowing to all the Buddhas and Bodhisattvas of the ten directions and offering up oneself to them; 3. taking refuge and generating the Mind [of Enlightenment]; 4. protecting through *dhāraṇīs* and seals (*mudrā*). [In the same phases one respectively,] 1. goes outside the dwelling; 2. goes through the bathing ritual and so on and then reenters the dwelling; 3. dresses in religious apparel and takes a seat; 4. performs such acts as blessing the offering and protecting oneself and the place. These acts are equivalent to the contemplation of the protective circle (*rakṣā-cakra*) of the higher Tantras.¹⁰

(b) The main part of the four members of muttering

Here there are two parts: the service to be done through contemplation of Self Generation; and the method of presenting offerings through the contemplation of Generation in Front.¹¹

a. Generation of Self into Deity

The first god

The Self Reality (**ātma-tattva*) is the contemplation (*bhāvanā*) that (1) is free from such concepts as singleness and multiplicity by recourse to the reasoned formulations of the Mādhyamika; and (2) which decides that one's own mind is void because accomplished by intrinsic nature. After that, the God Reality (**devatā-tattva*) is the contemplation of the reality of the god to be contemplated and the Self Reality as inseparable and as devoid of intrinsic nature. The two realities constitute the Reality

po de lha drug gi nañ nas de kho na ñid kyi lha ste / rgyud sde goñ mañi
 sva-bha-va dañ sū-nya-tā sogs pa brjod nas stoñ ñid bsgom pañi dod do /
 / de nas stoñ pañi ñañ las gañ bsgom par bya bañi lha de ñid ño bo
 lha de ñid yin pa la / rnam pa gañ bzla bar bya bañi sñags kyi sgrañi
 rnam par grag par bsams te / de la yid rtse gcig tu dmigs pa ni sgrañi
 lhañ /

/ de nas rañ gi sems nam mkhar zla bañi dkyil ñkhor gyi rnam par gyur
 pañi steñ du gañ bsgom par bya bañi lha de ñid ño bo lha de ñid yin pa la
 rnam pa gañ bzla bar bya bañi sñags kyi yi ge gser žun mañi mdog gi
 rnam par bsgom pa ni yi geñi lhañ /

/ sgra dañ yi geñi lha de dag la gzuñs riñ dañ / sñiñ po / ñe sñiñ gsum
 gañ ruñ gis chog go /

/ de nas yig ñbru de dag las ñod zer dpag tu med pa ñphros pañi rtse
 mo las bsgom par bya bañi lha de ñid kyi skuñi rnam pa dpag tu med
 pa ñphros pas / sems can thams cad kyi sdig sgrib dañ sdug bsñal thams
 cad sbyañs / sañs rgyas sras bcas thams cad mchod pas mñes par byas
 te / ñod zer lha dañ bcas pa slar ñdus / yig ñbru la thim pas zla ba yi ge
 dañ bcas pa yoñs su gyur pa las / gañ bsgom par bya bañi lhañi sku
 rdzogs par bskeyed pa la dmigs pa ni gzugs kyi lha ste /

/ bdag bskeyed bsgoms nas bsñen pa byed pañi tshe gtso bo rkyan pa
 bsgom pa ma gtogs ñkhor dañ gžal yas khañ sogs bsgom mi dgos so /

/ de nas šes na so soñi sñags dañ phyag rgyas gtsug tor dañ / mdzod
 spu dañ / spyān dañ / spuñ ba gñis dañ / mgrin pa dañ / sñiñ ga dañ /
 lte ba rnams su reg ciñ / de tsam mi šes na rigs gsum po gañ yin pa deñi

¹² By the expressions 'svabhāva' and 'śūnyatā', the author presumably refers to the two *dhāraṇīs*: *Oṃ svabhāvasuddhāḥ sarvadharmāḥ svabhāvasuddho 'haṃ* and *Oṃ śūnyatājñānavajrasvabhāvātmaḥ 'haṃ*. These occur in numerous *sādhana*s; e.g. B. Bhattacharyya, *Buddhist Iconography* (London, 1924), pp. 172-3. The first formula establishes the intrinsic purity of all the natures (*dharma*) and one's own intrinsic purity. The second equates oneself with the knowledge diamond of voidness (*śūnyatājñānavajra*). In Tsoñ-kha-pa's *Sñags rim chen mo*, 60a-6, ff., the first god is called the *don dam pañi lha* (**paramārtha-deva*) and consists in the pride that oneself is one with the god (bdag dañ lha gñis gcig par ña rgyal byas te), indissoluble like the mixture of water and milk (chu dañ ño ma ñdres pa bžin du dbyer mi phyed pa).

¹³ The *Sñags rim chen mo*, 60b-4, makes it clear that the Letter God is the inseparable union of oneself and the God Reality like the attachment of pure quicksilver to golden sand (šin tu dag pañi dñul chu gser gyi bye ma la žen pa ltar bdag dañ lhañi de kho na ñid dbyer med pañi rnam pa can).

¹⁴ For these terms, see Chapter III, n. 18. When the deity contemplated is male, the *dhāraṇī* is of the *mantra* variety; when the deity is female, the *dhāraṇī* is a *vidyā*.

God (**tattva-devatā*) among the six gods. They are equivalent to the contemplation of voidness in the higher Tantra divisions that attends the muttering of such expressions as *svabhāva* and *śūnyatā*.¹²

The second god

Then one imagines that the god to be contemplated (i.e. created meditatively) out of the sphere of the Void is that very god in essence, and that his aspect (*ākāra*) is the intonation of the sounds of the *dhāraṇī* to be muttered. That [aspect] as the mind's sole meditative object (*ālam-bana*) is the Sound God (**śabda-devatā*).

The third god

Then one imagines that his own mind (*citta*) transforms itself in the sky into a moon disk (*candra-maṇḍala*) upon which the god to be contemplated is that very god in essence. The contemplation of its aspect as the aspect of the letters, the color of liquid gold, of the *dhāraṇī* to be muttered, is the Letter God (**akṣara-devatā*).¹³

For those Sound and Letter Gods, it is satisfactory to use either the long (*dirgha*), the essence (*hṛdaya*), or the near-essence (*upahṛdaya*) *dhāraṇī*.¹⁴

The fourth god

Then one imagines that from those letters emanate innumerable rays of light, from the ends of which issue innumerable aspects of the body of that god to be intensely contemplated. They purify all sentient beings from their sins, obscurations, and sufferings, and they give joy to all the Buddhas and their sons [i.e. Bodhisattvas] by making offerings to them. Then the rays, together with the gods, are withdrawn, absorbed by the letters; and the moon, together with the letters, transforms itself into the perfected body of the god to be contemplated. This as the meditative object is the Form God (**rūpa-devatā*).

At the time of doing service through contemplation of Self Generation, one need only contemplate the Lord (**prabhu*) but not his retinue (*parivāra*), palace (*vimāna*), etc.

The fifth god

Then, if one knows [them] he touches with the various *dhāraṇīs* and seals (*mudrā*): 1. the crown of the head, 2. the space between the eyebrows (*ūrṇā-kośa*), 3. the eyes, 4. the shoulders, 5. the neck, 6. the heart, and 7. the navel. If one does not know [them] to that extent, he touches

rigs spyiḥi śnags rgya gcig pus gnas de dag tu reg ciñ byin gyis rlobs pa
ni phyag rgyaḥi lha ste /

/ de ni rgyud sde goñ maḥi skyed mched byin gyis rlob paḥi dod do /

/ de nas lhaḥi rnam pa gsal zñi ña rgyal brtan par byas te / de la yid
kyis rtse gcig tu dmigs pa ni mtshan maḥi lhaḥo /

/ de rnams ni rgyud sde goñ maḥi mñon byañ lñas bskyed kyi dod do /

/ bod kyi bla ma sña ma rnams bya baḥi rgyud la bdag ñid lhar bsgom
pa med la / mdun du lha bsgom pa las dños grub len par byed pas lha rje
bo lta bu las dños grub len pa zes bya ba dañ / spyod paḥi rgyud la bdag
bskyed bsgom pa yod kyañ de la ye šes pa bcug nas dbaḥ bskur ba dañ /
rigs bdag gi rgyas ḥdebs pa rnams med ciñ / mdun du dam tshig pa mi

¹⁵ *Śnags rim chen mo*, 61b-2, 3, mentions that the *Dhyānottara-ṭikā* (Toh. 2670) gives two other names of this God, 'God along with the aspect of conventional *samādhi*' and 'God along with discursive thought (*vikalpa*)' (bsam gtan phyi maḥi ḥgrel pa las / kun rdzob paḥi tiñ ñe ḥdzin rnam pa dañ bcas pa zes pa dañ / rnam par rtog pa dañ bcas paḥi lha zes kyañ gsuñs la). Nāgārjuna (Toh. 2736), Derge Tg., *Rgyud ḥgrel*, Ni, 117a-5, explains: "Thereupon, for the purpose of fortifying the ego, he recites, 'Om. I am intrinsically the whole soul of the natural realm of *yoga*'. Thereby he fortifies the ego" (de nas ña rgyal brtan par bya baḥi ched du / Om yo-ga dha-rma dhā-tu sva-bhā-va sa-rva ā-tma-ko 'ham / zes brjod pas / ña rgyal brtan par byaḥo).

¹⁶ The five Abhisambodhis are presented in Chapter I. The correspondence between these and the first five of the six gods is made plain by key words in the respective descriptions: Abhi. no. 1, meditation on sixteen kinds of voidness, and God no. 1, contemplation of voidness; Abhi. no. 2, symbols of consonants, and God no. 2, sound god; Abhi. no. 3, sees directly the Samantabhadra, and God no. 3, the God seen on one's own mind; Abhi. no. 4, beams of light from all three realms enter thunderbolt of his heart, and God no. 4, the rays, together with the gods, withdrawn; Abhi. no. 5, transformation into body with Characteristics and Minor Marks, and God no. 5, blesses spots in his body. After the five Abhisambodhis, the Buddha appears in the world of men; this phase is indicated by God no. 6, the yogin returning to the world while holding on to a divine consciousness.

¹⁷ The 'symbolic being' (*samaya-sattva*) and the 'knowledge being' (*jñāna-sattva*) are among the most difficult and important ideas of the Buddhist Tantric literature. The *Śnags rim chen mo*, 388a-5, explains the literal meaning of the *samaya* being as follows: "The explanation of the expression *dam tshig sems dpaḥ* is this: it is equivalent to *samaya-sattva* and means 'united' (*sameta*, T. *yañ dag par ḥgro ba*) and 'joined with' (*milat*, T. *ḥdu ba*)" (*dam tshig sems dpaḥ zes zer baḥi sgra bsad ni ḥdihi skad dod sa-ma-ya-sa-tva la sa-me-ti yañ dag par ḥgro ba dañ mi-la-ti ḥdu baḥo*). This is consistent with the definitions in the *Tantrārthāvatāra-vyākhyāna* (Toh. 2502) when this work says (Derge Tg., *Rgyud ḥgrel*, Ḥi, 114b-2 ff.): "Furthermore, the beings (*sattva*) are of two kinds: (1) symbolic beings (*samaya-sattva*) and (2) knowledge beings (*jñāna-sattva*). The symbolic being is the one united with the image of deity through the force of fierce striving for union, resolute application, and *samādhi* on that sole object. There are two kind of knowledge being: (a) the being born from the perfections (*pāramitā*) and (b) the being born from knowledge (*jñāna*). The being born from the perfections is the one disposed to seek in ever higher steps by way of the stages (*bhūmi*) [usually ten in number] and perfections (*pāramitā*) [usually six in number]. The being born from knowledge is the corporeal manifestation of the Lord and retinue arisen from the higher comprehension (*adhigama*) of the pure Mind of Enlightenment"

those places with a single *dhāraṇī* and seal of that particular Family among the three Families. And having been [thus] blessed (*adhiṣṭhita*), they are the Seal God (**mudrā-devatā*).

That is equivalent to the blessing of the sense bases (*āyatana*) in the higher Tantra divisions.

The sixth god

Then, while the aspect of the god is bright, one fortifies the ego (*ahaṃkāra* or *garva*). That [aspect] taken as the mind's sole meditative object is the Sign God (**nimitta-devatā*).¹⁵

Those [gods] are equivalent to the generation by means of the five Abhisambodhis in the higher Tantras.¹⁶

Discussion of Self Generation

The older *gurus* of Tibet maintained the following: In the Kriyā Tantra the contemplation of oneself as a god does not exist because the magical talent (*siddhi*) is obtained as a result of contemplating a god in front, for which reason they said, "One obtains *siddhi* from a god who is so to say a master (*lha rje bo lta bu*)." There is contemplation of Self Generation in the Caryā Tantra; nevertheless, after drawing in the *jñāna* beings, there is neither Initiation (*abhiṣeka*) nor the application of the seals (*mudrā-nyāsa*) of the Master of the Family; without generating the *samaya* beings in front, one invites the *jñāna* beings and,¹⁷ after seating

(sems dpaḥi la yaṅ gñis te / dam tshig gi sems dpaḥ daṅ ye śes kyi sems dpaḥo / dam tshig gi sems dpaḥ ni sbyor baḥi brtson ḥgrus drag po daṅ / nan tan daṅ tiṅ ñe ḥdzin rtse gcig paḥi stobs kyiṣ lhaḥi gzugs brñan la sbyor baḥo / ye śes kyi sems dpaḥ la yaṅ gñis te / pha rol tu phyin pa las skyes pa daṅ / ye śes las skyes paḥi sems dpaḥo / pha rol tu phyin pa las skyes paḥi sems dpaḥ ni sa daṅ pha rol tu phyin paḥi sgo nas goṅ maḥi rim pa tshol baḥi phyir bkod paḥo / ye śes kyi sems dpaḥ las skyes pa [*sic*] ni byaṅ chub kyi sems rnam par dag pa de rtogs pa las byuṅ baḥi gtso bo daṅ ḥkhor gyi skur snaṅ baḥo). The typical sequence of generation is seen in this passage of the *Snags rim chen mo* (156b-7): "Having so contemplated one's *samaya* circle, one then invites the *jñāna* circle located in the sky there..." (raṅ gi dam tshig gi ḥkhor lo ji lta bar bsgoms nas der nam mkhaḥ la gnas paḥi ye śes kyi ḥkhor lo spyen draṅ nas...). In the same text (231a-6) the *jñāna* deities are invited from the *ākāśa*; and (230b-3), from the *ākāśa-dhātu* (the realm of space). The above explanations indicate that the *samaya-sattva* is the yogin who has identified himself with a deity he has evoked or imagined, while the *jñāna-sattva* is either a human Bodhisattva, or a celestial Bodhisattva or Buddha. However, when Mkhas grub rje writes "without generating the *samaya* beings in front..." he is stressing the 'God Reality' (**devatā-tattva*) rather than the Self Reality (**ātma-tattva*) among the two reality components of the first of the six gods. This usage of the term *samaya-sattva* is general in these texts and is consistent with the explanation in the *Snags rim chen mo* (388a-3, 4): "The *samaya-sattva* is the body of the deity graced with face and hands, actually the manifestation of one's

bskyed par ye śes spyan draṅs nas bźugs pa la mchod ciṅ dños grub len pas / lha grogs po lta bu las dños grub len pa źes bya ba daṅ / rnal ḥbyor rgyud la bdag ṅid lhar bskyed pa la ye śes pa bcug / dbaṅ bskur / rigs bdag gi rgyas gi rgyas btab ste mthar gśegs gsol byed pa daṅ / bla med la bdag ṅid lhar bskyed pa la ye śes pa bcug / dbaṅ bskur / rigs bdag gi rgyas btab ste mthar gśegs gsol mi byed paḥi tshul te / lhaḥi bskyed cho ga mi ḥdra ba bźiḥi sgo nas rgyud sde bźir ḥjog pa sogs kyi rnam gźag byed ciṅ / śes byed gsaṅ ba ḥdus paḥi bśad rgyud ye śes rdo rje kun las btus las / ye śes sems dpaḥi bde ba dam pa daṅ bral ba daṅ bdag ṅid lhar bsñems pa daṅ bral bas bsgrub pa ni bya baḥi rgyud la rab tu gnas so /

/ bu ston rin po ches ni slob dpon saṅs rgyas gsaṅ bas bya baḥi rguyd la bdag bskyed yod par gsuṅs la / bya spyod mi ḥgal bar bźed pa la dgoṅs pa yin nam brtag par byaḥo / źes sogs gsuṅs te kha tshan ma bcad do /

/ raṅ lugs la bya rgyud la bdag ṅid lhar bskyed pa daṅ / raṅ la ye śes pa bcug nas dbaṅ bskur ba daṅ / rigs bdag gi rgyas ḥdebs pa rnamstams cad yod par bźed pas / slob dpon saṅs rgyas gsaṅ bas rnam snaṅ mñon byaṅ daṅ / phyag na rdo rje dbaṅ bskur baḥi rgyud draṅs pa ni / bya rgyud yin par mthun snaṅ du grub pa źig las bdag bskyed bśad pa źig ḥdren rgyu ma rñed nas draṅs pa ma yin te / bsam gtan phyi maḥi ḥgreḥ bar rdo rje gtsug tor gyi rgyud daṅ / rdo rje rnam ḥjoms kyi rgyud rgyas pa gñis las / lha drug bsgom paḥi tshul gsuṅs pa draṅs nas legs par bśad la / de gñis bya rgyud du mi ḥdod mkhan su yaṅ med ciṅ spyod bsdus las kyaṅ bya baḥi rgyud rdo rje gtsug tor las / źes gsuṅs paḥi phyir ro /

/ spyod rgyud la yaṅ bdag bskyed med par ḥdod pa ni gnas ma yin paḥi log rtog ste / rnam snaṅ mñon byaṅ sogs daṅ dños su ḥgal baḥi phyir ro /

/ bya rgyud la bdag bskyed med na / rgyud rgyas pa rdo rje gtsug tor daṅ / bsdus pa bsam gtan phyi ma daṅ / rnam ḥjoms kyi rgyud rgyas pa daṅ / dpal rtog pa bsdus pa daṅ / ḥphags pa rab tu grub pa rnamstas las lha drug gi sgo nas bsgom paḥi tshul daṅ / bsñen sgrub yan lag bźis

own mind, a transfiguration of ordinary ego" (de la tha mal paḥi ṅa rgyal gsal ba raṅ gi sems kyi snaṅ baḥi ṅo bo źal phyag gis rnam par mdzes paḥi lhaḥi sku ni dam tshig sems dpaḥ). Again, by the term *jñāna-sattva* these contexts generally refer only to the celestial beings among the two kinds of *jñāna-sattva*. Material in subsequent chapters will shed further light on these terms.

them, makes offering and takes *siddhi*, for which reason(s) they said, "One takes *siddhi* from a god who is so to say a friend (*lha grogs po lta bu*)." In the Yoga Tantra one generates the self into a god, draws in the *jñāna* beings, is conferred Initiation, applies the seal of the Master of the Family, and finally asks the god to depart. In the Anuttara Tantra one generates the self into a god, draws in the *jñāna* beings, is conferred Initiation, applies the seal of the Master of the Family, and at the conclusion the gods are not asked to depart. The four Tantra divisions are determined according to the four different ways of generating the gods. This is made known in the Explanatory Tantra of the *Guhyasamāja*, the *Jñānavajrasamuccaya* (Toh. 447), which sets forth that the accomplishment free from the sublime joy of the *jñāna* beings and free from the pride of oneself as a god, is well established in the Kriyā Tantra.

Bu-ston Rin-po-che said, "The *ācārya* Buddhaguhya mentions that in the Kriyā Tantra there is Self Generation and he maintains that it is not in conflict with the Kriyā and Caryā, but the import here has to be investigated." Thus, he left the matter undecided.

Our own school maintains that in the Kriyā Tantra there are all those things: generation of self into a god, Initiation following the introduction of the *jñāna* being, and application of the seal of the Master of the Family. When the *ācārya* Buddhaguhya quotes the *Mahāvairocana* (Toh. 494) and the *Vajrapāṇy-abhiṣeka* (Toh. 496) Tantras, he does not derive a reason for asserting that the explanation of Self Generation is consistent with the Kriyā Tantra, because he has not quoted from that (class of) Tantra. But when in the *Dhyānottara-ṭīkā* (Toh. 2670) he quotes the **Vajroṣṇīṣa-tantra* and the **Vajraviḍāraṇā-vaipūlyatantra*, showing the method of contemplating the six gods, he well explains that [method to be Kriyā Tantra]; and the specialists who do not admit those two to be Kriyā Tantra are in turn without reason, because it is also said in the *Caryāmelāpaka* (Toh. 1803), "According to the Kriyā Tantra **Vajroṣṇīṣa...*"

Moreover, it is an unfounded, distorted view which holds that in the Caryā Tantra there is no Self Generation, because that view explicitly contradicts the *Mahāvairocana* (Toh. 494), etc.

Those who say there is no Self Generation in the Kriyā Tantra are in disagreement with the extensive Tantra (*vaipūlyatantra*) **Vajroṣṇīṣa*, its concise form (*laghu-tantra*) *Dhyānottara* (Toh. 808), the **Vajraviḍāraṇā-vaipūlyatantra*, its eminent concise plan (*kalpa-laghu-tantra*) [the *Vajraviḍāraṇā-nāma-dhāraṇī*, Toh. 750], and the noble *Susiddhi* (Toh. 807), which clearly state the method of contemplation by way of the six

bsam gtan bsgom paḥi tshul gsal bar gsuṅs śiṅ / de dag mi gsal baḥi
 tshul gyis bya baḥi rgyud phal che ba las gsuṅs par slob dpon byaṅ
 chub mchog daṅ / saṅs rgyas gsaṅ ba gñis kas bśad pa daṅ ḥgal lo /
 / bsam gtan phyi mar bsñen sgrub yan lag bži ston paḥi skabs su /
 sgra daṅ sems daṅ gži la gžol / zes paḥi gži ḥdi bdag ñid lhar bsgom pa
 la mi byed na rnam snaṅ mñon byaṅ gi yaṅ de ston paḥi skabs kyi / gži
 ḥdi raṅ gi lhar bžag pa / raṅ gi lus su rnam par brtag / ces paḥi gži de
 yaṅ bdag ñid lhar bsgom pa la mi byed dgos par mtshuṅs śiṅ / de ltar
 na spyod rgyud la yaṅ bdag bskeyed med par ḥgyur pas / yod par khyed
 raṅ ḥdod pa daṅ ḥgal lo /

/ gžan yaṅ slob dpon byaṅ chub mchog gis legs grub kyi mñon rtogs
 su bdag ñid lhar bsgoms pas tha mal gyi ṅa rgyal ldog pa daṅ / chos
 thams cad kyi gnas lugs su gyur paḥi stoṅ ñid bsgom pa gñis med na /
 ži sogs kyi dños grub gaṅ yaṅ mi ḥgrub par bśad ciṅ / de ji lta bar phyag
 na rdo rje dbaṅ bskur baḥi rgyud las kyaṅ gsuṅs pas / bya rgyud la bdag
 bskeyed med na bya rgyud la brten nas dños grub gaṅ yaṅ ḥgrub pa med
 par ḥgyur ro /

/ gžan yaṅ ḥphags pa klu sgrub kyis thugs rje chen po phyag stoṅ
 spyan stoṅ gi sgrub thabs su bdag bskeyed daṅ ye śes pa gžug pa dbaṅ
 bskur rgyas gdab rnam bśad la / ḥphags pa thogs med kyis mdzad paḥi
 byams paḥi sgrub thabs gñis daṅ / dge sloṅ ma dpal mos mdzad paḥi bcu
 gcig gžal gyi sgrub thabs daṅ / slob dpon śānti-pa daṅ dze-ta-ri dgra
 las rnam par rgyal ba gñis kyis mdzad paḥi gzuṅs grva lñaḥi sgrub thabs
 thams cad du bdag ñid lhar bsgom pa daṅ / de la ye śes pa ḥjug pa daṅ
 dbaṅ bskur ba daṅ rigs bdag gi rgyas gdab rnam bśad pa daṅ / gžan
 yaṅ sgrub thabs rgya mtsho / sgrub thabs brgya rtso / sgrub thabs phyed
 ñis brgya ba rnam su bya rgyud kyi sgrub thabs bśad pa phal che bar
 bdag bskeyed bśad pas de thams cad daṅ ḥgal lo /

/ gžan yaṅ bya rgyud kyi dbaṅ bskur baḥi tshe / ye śes ḥbebs su mi
 ruṅ bar ḥgyur te / slob ma la ye śes pa gžug tu mi ruṅ baḥi phyir ro / der

gods and the method of contemplation in the meditation by means of the four members of service; are in disagreement with the bulk of Kriyā Tantras, which state those [two methods] in an unclear way; and are in disagreement with the explanations by the two *ācāryas* *Varabodhi and Buddhaguhya.

The *Dhyānottara* (Toh. 808), when stating the four members of service, says: "Immerse yourself in the sound, the mind, and the ground." If the "ground" (*gṛī*) of that passage does not mean the contemplation of oneself as a god, then when the *Mahāvairocana* (Toh. 494), teaching that, says: "This 'ground' is deposited in one's god, and it may be discerned in one's own body," the "ground" of this passage would perforce also not mean the contemplation of oneself as a god. If that were the case, neither would there be Self Generation in the Kriyā Tantra; consequently, if that were so, your own thesis [i.e. that of the older *gurus*] would be contradicted.

Moreover, the *ācārya* *Varabodhi explains in his lucid exposition (i.e. Toh. 3066) of the *Susiddhi* that if there were no revulsion from the ordinary pride by means of the contemplation of the self as a god, or if there were no contemplation of voidness in the sense of the natural state of all things, there would be no *siddhis*, such as 'appeasing', at all; and he points out that the *Vajrapāṇy-abhiṣeka-tantra* says the same. Therefore, if there were no Self Generation in the Kriyā Tantra, no *siddhis* whatsoever could be accomplished through the Kriyā Tantra.

Besides, that would disagree with all these works: Ārya Nāgārjuna's *Sahasrabhujāvalokiteśvarasādhana* (Toh. 2736), which explains Self Generation, the drawing in of the *jñāna* being, Initiation, and application of seal; Āryaśaṅga's *Maitreyasādhana* (Toh. 3648), the nun Dpal mo's *Ekādaśamukhāvalokiteśvarasādhana* (Toh. 2737), the *sādhana*s of the five Gzuṅs grva by the *ācāryas* Śānti-pā (his Toh. 3126) and Jetāri "he who has defeated the enemy" (probably Toh. 3119-3123 inclusive), all of which explain the contemplation of one's self as a god, and thereupon the entrance of the *jñāna* being, conferring of Initiation, and application of the seal of the Master of the Family; and moreover, the *Sgrub thabs rgya mtsho* (Toh. 3400-3644), the *Sgrub thabs brgya rtsa* (Toh. 3143-3304 and Toh. 3306-3399), and the *Sgrub thabs phyed űis brgya ba* (Toh. 3645-3704), which generally set forth the Self Generation when presenting a *sādhana* of the Kriyā Tantra.

Furthermore, at the time of conferring the Initiation of the Kriyā Tantra, it would not be proper for the *jñāna* beings to descend, because it is not proper for the *jñāna* beings to enter the disciple. And that is

ma zad bya rgyud kyi dbaṅ bskur byar mi ruṅ bar ḥgyur te / slob dpon
daṅ slob ma gaṅ yaṅ lhar bskyed du mi ruṅ baḥi phyir ro /

/ de lta na khyed raṅ gis gzuṅs grva lña sogs kyi dbaṅ cho ga tu slob
dpon lhar bskyed pa daṅ / slob ma lhar bskyed pa daṅ / lus kyi gnas
rnams su lha dgod pa sogs kyi rnam gźag byas pa daṅ khas blaṅs dños
su ḥgal žiṅ / grub chen śa-va-ri-pas rnam ḥjoms dkar po lha maṅ gi dkyil
chog tu bñen paḥi tshe slob dpon lhar bskyed pa daṅ / dbaṅ bskur baḥi
tshe slob ma lhar bskyed par bśad pa daṅ yaṅ ḥgal lo /

/ gźaṅ yaṅ bya rgyud la pha rol tu phyin paḥi theg pa chen po las /
gsaṅ sñags kyi theg pa chen po khyad par du ḥphags par ḥjog paḥi ḥjog
byed gzugs skuḥi rigs ḥdraḥi rgyu ma tshaṅ bar ḥgyur te / bdag ñid lhar
bsgom pa ma tshaṅ baḥi phyir ro / bya rgyud la ḥbras bu lam byed ma
tshaṅ bar ḥgyur te / ḥbras buḥi skabs kyi phun sum tshogs pa lña daṅ
rnam pa mthun par da lta nas bsgom pa med paḥi phyir ro / yaṅ bya
rgyud la chags pa lam byed ma tshaṅ bar ḥgyur te / brtag gñis daṅ sam-
pu-ṭa gñis las ḥdod chags rigs bži daṅ rgyud sde bži sbyar nas gsuṅs
paḥi skabs su lha pho mo phan tshun bltas paḥi chags pa lam byed bya
rgyud la gsuṅs pa la / raṅ lhar bsgom du mi ruṅ na de byas med paḥi
phyir ro /

/ ye śes rdo rje kun las btus kyi luṅ gi don ni / bya rgyud la bdag ñid
lhar bsgom pa daṅ de la ye śes pa ḥjug pa med ces ston pa min gyi /
bdag ñid lhar mi bsgom žiṅ ye śes pa raṅ la gźug pa mi byed par mdun

¹⁶ The translation 'basis for the affiliation' has been suggested by a passage in Jñāna-
vajra's commentary on the *Laṅkāvatāra-sūtra* called *Tathāgataḥḍḍayālamkāra* (Toh.
4019), Derge Tg., *Mdo-ḥgrel*, Pi, 75b-2, ff., where we find the expression (in the Tibe-
tan translation) *rigs mthun paḥi rgyu* rather than *rigs ḥdraḥi rgyu*, but *mthun pa* and
ḥdra ba are synonyms. Jñānavajra mentions here that there are three varieties of
characteristic, the characteristic of evolution (*pravṛtti*), the characteristic of action
(*karma*), and the characteristic of family (*kula*) (dbye na rnam pa gsum ste / ḥjug
paḥi mtshan ñid daṅ las kyi mtshan ñid daṅ / rigs kyi mtshan ñid do). He proceeds
to explain each of the three. When he comes to the third kind he says: "The third
one is the *ālaya-vijñāna* (store consciousness) which is the abode of those two [i.e. the
first two varieties]; it is called the 'characteristic of family' because it is their basis
for affiliation" (gsum pa ni gñis po de rnams kyi gnas kuṅ gzi rnam par śes pa ste de
rnams kyi rigs mthun paḥi rgyu yin pas rigs kyi mtshan ñid ces so). The translation
"affiliation" has been used above, n. 7.

¹⁷ The description of the four Tantras in terms of the four Passion Families is set
forth in the *Śnags rim chen mo*, 35a-3, ff. The mutual attraction of Insight (*prajñā*)
and the Means (*upāya*) finds:

some deities laughing	—	Kriyā Tantra;
„ „ gazing	—	Caryā Tantra;
„ „ embracing	—	Yoga Tantra;
„ „ in coition	—	Anuttara Tantra.

Tsoṅ-kha-pa emphasizes that this is not a description of the candidates of these Tan-

not all! It would not be proper to perform an Initiation of the Kriyā Tantra, because it is not proper for either the preceptor or disciple to generate [himself] into a god.

If what they claim is the case, their own position is in explicit disagreement with the fundamentals and assumptions of generating the preceptor into a god, generating the disciple into a god, and arranging of gods in locations of the body, as found in the Initiation rites of the five Gzuñs grva, etc.; and also in disagreement with the explanation about generating the preceptor into a god at the time of service and generating the disciple into a god at the time of Initiation, as found in the *mahāsiddha Śavari-pā's Maṇḍala-vidhi* (Toh. 2932) of the many gods of the white *Vajravīdāraṇā*.

Moreover, in the Kriyā Tantra there would not be a complete basis for the affiliation (*rigs ḥdrahi rgyu*)¹⁸ with the Formal Body (*rūpa-kāya*), which is what establishes the superiority of the *mantra-mahāyāna* over the *pāramitā-mahāyāna*, because the contemplation of oneself as a god is incomplete. There would not be a complete resultative path construction in the Kriyā Tantra, because there is no contemplation in immediacy conforming to the five perfections of the resultative phase. Also, in the Kriyā Tantra there would not be a complete construction of the path of passion (*anurāga*); both the *Hevajra-tantra* (Toh. 417-418) and the *Saṃputa* (Toh. 381) relate the four Passion Families (*anurāga-kula*) to the four Tantra divisions and in the relevant sections say that the Kriyā Tantra prepares the path of passion consisting in the mutual gazing of the male and female gods,¹⁹ so if it is not proper to contemplate oneself as a god, that [path] is not prepared.

In regard to the meaning of the scripture *Jñānavajrasamuccaya* (Toh. 447), it does not teach that in the Kriyā Tantra there is no generation of oneself into a god nor entrance of the *jñāna* beings into that person. Rather it teaches that there occurs in the Kriyā Tantra a method in

tra divisions; for the latter, see Mkhas grub rje, Chapter VI. Tsoñ-kha-pa refers to the 23rd *mañjari* of the *Āmnāya-mañjari* (Toh. 1198) for illustration of the passion degrees as found among the 'passion deities' (*kāma-deva*) of the 'realm of desire' (*kāma-dhātū*). In that work (Derge ed., 216b-7, ff.) it is said that the joy of the laughing deities is illustrated by that of the *Nirmāṇaratis*; the joy of the gazing deities, by that of the *Paranirmitavaśavartins*; the joy of the embracing deities, by that of the *Tuṣitas*; and the joy of the deities in coitus, by that of the *Trāyastriṃśas*, the *Caturmahārājakāyikas*, and humans. These joys are also called the four joys (*dgaḥ ba* = S. *nanda* or *ānanda*). Non-tantric Buddhism relates the passion deities differently to the categories of 'laughing', etc.; see for example, Lin Li-kouang, *L'Aide-Mémoire de la Vraie Loi*, p. 55.

gyi lha la mchod ciñ dños grub len pañi tshul bya rgyud la yod par bstan
 pa yin te / bya rgyud kyi gdul bya phal pa rañ ñid lhar bsgom pa blor
 mi soñ pañi rigs can dbaṅ po rtul po la / bdag ñid lhar mi bsgom par
 mdun du lha bsgoms nas dños grub len tshul yañ bśad ciñ / bya rgyud
 kyi ched du bya bañi gdul bya yin na de la bdag bskyed bsgom pa bstan
 pas khyab par slob dpon sañs rgyas gsañ bas bśad pa dañ ḥdraḥo /

/ bya spyod gñis ka la ye śes pa rañ la gźug du mi ruñ bar ḥdod pa ni /
 phyag na rdo rje dbaṅ bskur bañi rgyud las / lhañi sku gsuñ thugs dañ
 rañ gi lus ñag yid gsum dbyer mi phyed par mos pa goms pa brtan par
 gyur na lus kyi sgul bskyod thams cad phyag rgya bciñs pa dañ ḥdra
 ba dañ / ñag gi smra brjod thams cad sñags bzlas pa dañ ḥdra bañi bsod
 nams ḥthob par bśad pa dañ ḥgal te / rañ la ye śes pa gźug tu mi ruñ
 na ye śes pañi sku gsuñ thugs dañ rañ gi lus ñag yid gsum dbyer med
 du mos su ruñ ba ḥgal bañi phyir ro /

/ ḥo na bya spyod gñis la ye śes pa rañ la gźug pa dañ de la dbaṅ bskur
 ba dañ rigs bdag gi rgyas gdab pa rnams yod na / slob dpon sañs rgyas
 gsañ ba dañ byañ chub mchog gñis kyis ma bśad pa ji ltar yin ze na /
 de bya dgos par dños su ma bśad pa tsam yin gyi / mi bya bar bśad pa
 min pas byar mi ruñ bañi sgrub byed du mi ruñ ño /

/ rañ lugs la bya rgyud kyi gdul bya phal pa rañ lhar mi bsgom par
 mdun du lha bsgoms nas dños grub len pa ni lam rdzogs par bsgom pa
 ma yin gyi lam la ḥjug pañi sgo tsam mo / bya rgyud kyi gdul byañi gtso
 bo lam rdzogs par bsgom pa la ni / bdag ñid lhar bsgom pa med na lam
 gyi lus ma tshañ bar ḥgyur bas bdag bskyed med du mi ruñ žiñ / ye śes
 pa gźug pa dbaṅ bskur ba rigs bdag gi rgyas gdab pa rnams phun sum
 tshogs pañi yan lag yin pas ma byas kyañ lam gyi lus chad pañi ñes pa
 med par bzed do /

which, without contemplating oneself as a god and without introducing the *jñāna* beings into oneself, one makes offerings to the god in front and takes *siddhi*. It also explains that method as one in which ordinary candidates of the Kriyā Tantra with weak sense faculties and belonging to the class of people incapable of comprehending the contemplation of oneself as a god, take *siddhi* after contemplating the god in front. If one is a candidate for the high goal (*uddeśa*) of the Kriyā Tantra, he is taught the contemplation of the Self Generation, so the text is in agreement with the explanation of the teacher Buddhaguhya.

The thesis that in neither the Kriyā nor Caryā Tantras is it proper to introduce the *jñāna* beings into oneself, disagrees with the explanation by the *Vajrapāṇy-abhiṣeka-tantra* (Toh. 496) that if one becomes steadfastly habituated in the conviction that his own [ordinary] body, speech, and mind are inseparable from the [exalted] body, speech, and mind of a god, he acquires the merit of all his bodily movements being equivalent to the affixing of seals (*mudrā*) and all his vocal expressions being equivalent to the muttering of incantations (*dhāraṇī*); — thus, if it is not proper to draw the *jñāna* being into oneself, one must deny that it is proper to be convinced that one's [ordinary] body, speech, and mind are inseparable from the [exalted] body, speech, and mind of the *jñāna* being.

Now, if in both the Kriyā and Caryā Tantras the *jñāna* beings may enter the person and he may be conferred Initiation and may apply the seal of the Master of the Family, why is it that the two preceptors Buddhaguhya and *Varabodhi do not set those forth? They merely do not set forth in an explicit way the necessity of doing those things; but they do not say that they should not be done, and therefore one must not infer that they should not be done.

When in our school the ordinary candidate of the Kriyā Tantra takes *siddhi* after contemplation of the god in front and without the contemplation of himself as the god, that is just the gate of entrance to the path, not the contemplation which completes the path. In regard to the contemplation which completes the path for the leading candidates of the Kriyā Tantra, if there were no contemplation of oneself as a god the body of the path would be incomplete, for which reason it is improper to omit Self Generation. And since the entrance of the *jñāna* beings, conferring of Initiation, application of the seal of the Master of the Family, are 'limbs' (or 'ancillaries', *aṅga*) of perfection, then we maintain that even if they are not done, there is no fault which severs the body of the path.

/ srog rtsol bsgom pa zes pa rgyud sde hog ma gsum la yañ yod do /
de dañ gsañ h̄dus h̄phags lugs kyi skor nas bśad pañi srog rtsol dañ / dus
h̄khor sogs bla med kyi rgyud gzan nas bśad pañi srog rtsol gsum gdon
mi gcig go /

/ ho na rgyud sde hog ma gsum nas bśad pañi srog rtsol de ji lta bu
ze na / rnam snañ mñon byañ gi rgyud dañ deñi h̄grel pa slob dpon sañs
rgyas gsañ bas mdzad pa gñis las bśad de / dbaň poñi sgo nas rgyu bañi
rluñ ni srog go / rtog pa yul gzan la gyeñ žiñ h̄phro ba ni rtsol baño /
rluñ dañ rtog pa gñis ka phyir h̄phror mi h̄jug par nañ du h̄dzin pa ni /
srog rtsol sdom pa ham h̄gog pañi don no /

/ de skabs gañ du bsgom ze na / mtshan bcas kyi skabs su bsgom žiñ /
deñi yañ skabs gañ du bsgom na / bya spyod kyi bñen pañi skabs su
lha drug po bsgoms zin pañi rjes dañ / mdun bskyed bsgrubs zin pañi
rjes gañ ruñ du bsgom mo /

/ dgos pa gañ gi don du bsgom na / tha mal gyi snañ žen h̄gog pa la
lus lhar gsal ba la dmigs pa brtan po dgos / de brtan pa la rtog pa phyir
h̄phro ba h̄gog dgos /

/ de h̄gog pañi thabs gañ zab na / sems kyi rta rluñ yin pas rluñ nañ
du zin na / sems rañ dbaň med par zin par h̄gyur bas / deñi phyir du srog
rtsol bsgom mo /

/ tshul ji ltar du bsgom na / lus gnad bcas te / steñ gi rluñ nañ du lte
bañi bar du drañs nas mnan / hog gi rluñ yar la lte bañi bar du drañs
nas bzuñ ste yid lha la rtse gcig tu gtad de gnas žiñ / de nas rluñ h̄dzin
ma thub na phyir btañ ste ñal bzo žiñ yid lha la rtse gcig tu gtad do / de
nas yañ rluñ nañ du h̄dzin pa de lta buñi tshul gyis bsgom mo /

²⁰ Kloñ rdol bla ma, Ga, 4b-2, 3, says: "The Anuttara *prāṇāyāma* means the abolition of the coursing into the right and left channels; the present *prāṇāyāma* [i.e. of the Kriyā Tantra] means the abolition of the coming and going of the wind (*vāyu*) riding on discursive thought (*vikalpa*), as well as the inner containment [of the wind]" (bla med srog rtsol ro rkyañ rgyu ba bkag / h̄di yi srog rtsol rnam rtog bzon pañi rluñ / h̄gro hoñ bkag nas nañ du sdom la don). The *Pradīpodyotana*, Derge Tg., *Rgyud h̄grel*, Ha, 97a-1, when commenting on Chap. XII of the *Guhyasamāja-tantra*, says: "*Prāṇa* is life; *āyāma* is the dispersal to a distance; that is the explanation of *prāṇa-āyāma*" (srog ni h̄tsho baño / rtsol žin riñ du spros pa gañ yin pa de ni / srog dañ rtsol ba zes byar bśad).

²¹ More fully, Buddhaguhya writes in his *Dhyānottara-tīkā* (Toh. 2670), Thu, 14b-2, 3: "*Prāṇa* is the vital air (*vāyu*) characterised as issuing from, and entering, the eyes, ears, nostrils, mouth, navel, male and female sex organs, the unclean orifice, the pores of head hair and body hair" (... srog ces bya ba ni mig dañ / rna ba dañ sna dañ / kha dañ / lte ba dañ skyes pa dañ / bud med kyi dbaň po dañ / mi gtsañ bañi khuñ bu dañ / skra and ba spuñi bu ga nas h̄byuñ ba dañ / h̄jug pañi mtshan ñid kyi rluñ ste).

Prāṇāyāma

There is also contemplation of *prāṇa-āyāma* in the three lower Tantras. However, *prāṇa-āyāma* as discussed in the circle of the Ārya school of the *Guhya-samāja*; *prāṇa-āyāma* as discussed in accordance with other Anuttara Tantras, such as the *Kālacakra*; and that [of the three lower Tantras] — are certainly three different things.²⁰

Now, what is the *prāṇa-āyāma* discussed in the three lower Tantras? It is as the *Vairocana-tantra* (Toh. 494) and its commentary (Toh. 2663) by Buddhaguhya say: *prāṇa* is the vital air (*vāyu*) passing through the doors of the sense organs (*indriya*);²¹ *āyāma* is the dispersal into other sensory domains (*viśaya*) of the mental elements (**tarka*). Binding or abolishing the *prāṇa-āyāma* means preventing the vital air and the mental elements from escaping outside, and containing them inside.

On what occasion should that [particular *prāṇāyāma*] be contemplated? On the occasion of *yoga* with signs (*sanimitta-yoga*).²² And on what occasion within that [*yoga* with signs] should it be contemplated? It is contemplated on the occasion of service (*sevā*) in the Kriyā and Caryā Tantras, either after completing contemplation of the six gods, or after accomplishing Generation in Front, as the case may be.

For the sake of what requirement is it contemplated? The requirement to solidify the meditative object involving the abolition of the craving for ordinary appearances and involving the transfiguration of one's body into that of a god. For solidifying that, the requirement to inhibit the escape of the mental elements.

What is the profound means of inhibiting that? The mind's steed is the vital air (*vāyu*); therefore, when the vital air is contained within, the mind is held with no freedom of its own. That is why one contemplates the *prāṇa-āyāma*.

What is the procedure in this contemplation? Controlling the vital centers of the body, one draws the upper vital air (*ūrdhva-vāyu*) inside to the navel, pressing it down; and draws the lower vital air (*adhas-vāyu*) up to the navel, holding it there. The mind is fixed solely upon the god. Thereupon, when one is no longer able to retain the vital air, it is emitted, and while one is relaxing, the mind is fixed solely upon the god. Then he again holds the vital air within and contemplates in the same manner.

²² But Klon rdo bla ma, Ga, 4b-3, is in disagreement with Mkhas grub rje: "In regard to the occasion, in the Anuttara [Tantra] it is contemplated only during the Steps of Completion (*niṣpanna-krama*); here it is contemplated in both the 'with signs' and 'without signs' phases" (dus ni bla med rdzogs rim kho nar sgom / hdir ni mtshan bcas mtshan med gñis kar sgom).

/ rgyud sde ḥog ma gsum gyi srog rtsol dañ / bla med rnam bśad paḥi
srog rtsol gñis bsgom paḥi skabs dañ / dgos pa dañ / sgom tshul gsum
ga mi ḥdraḥo /

/ gñis pa mdun bskyed bsgrubs nas mchod pa sogs bya ba la drug /
rten bskyed pa dañ / brten pa lha spyen draṅs te bźugs su gsol ba dañ /
phyag rgya bstan pa dañ / mchod bstod bya ba dañ / bśad pa sogs bya
ba dañ / tshad med bźi bsgom paḥo /

/ dañ po ni / raṅ gi mdun du bum bcaḥ ba sogs yod kyaṅ ruṅ / med
kyaṅ ruṅ ste rin po che du ma las byas paḥi sa gźi gser gyi bye ma gdal
ba bsams nas / om̐ tsa la bī hūm svā hā / źes pas byin gyis brlabs la /

/ deḥi steṅ du ḥo maḥi rgya mtsho chen po ṅa lcibs la sogs paḥi skyon
dañ bral ba / padma dañ u-tpa-la la sogs paḥi me tog gis brgyan pa / rin
po cheḥi byaḥi tshogs maṅ po ldiṅ pa bsams la / om̐ bī ma la dha ha
hūm / źes pas byin gyis brlab /

/ deḥi dbus su ri rab gru bźi pa ṅos bźi nas gser dañ dñul dañ i-ndra-
ni-la dañ sbur loṅ las byas paḥi them skas kyi phreṅ bas brgyan pa /
mthaḥ thog thag dpag bsam gyi śiṅ legs par ḥkhrun̄s pa la rnam par
rgyal baḥi ba dan stoṅ ḥphur bas brgyan pa bsam / deḥi steṅ du padmaḥi
sdoṅ bu rin po che du mas brgyan pa / rin po che sna tshogs kyi ḥdab ma
can / gser gyi ze ba dañ sbur loṅ gi zeḥu ḥbru dañ ldan pa / sñiṅ poḥi
thog la dñul gyi ri mos bskor ba / dpag tshad du maḥi khyon can ri rab
kyi dbus brtol nas byuṅ źiṅ / de las kyaṅ padmaḥi dra ba gźan brgya
stoṅ khri bye ba sñeṅ byuṅ bar bsams la / phyag ḥtshal baḥi thal mo las
phan tshun bsnol te / gYas paḥi mthe boṅ gis gYon paḥi mthe boṅ
mnan la / na-maḥ sa-rba ta-thā-ga-ta-nām sa-rba-thā u-dga-te spha-ra-
ṇa hi-maṅ-ga ga-na-khaṅ svā-hā / źes lan brgya bzlas la byin gyis brlab /

/ steṅ du bla bre yaṅ skad cig gis bsam par byaḥo / deḥi steṅ du gźal
yas khaṅ mtshan ṅid tshaṅ ba bskyed la / deḥi naṅ du so soḥi gdan
rnams bskyed ciṅ / rnam rgyal dañ ḥod zer can sogs kyi mchod rten yaṅ
gźal yas khaṅ gi naṅ du bskyed pas chog go /

²³ Mkhas grub rje bases this section on the *Sñags rim chen mo*, 63b-5, ff.; and this section in the latter text borrows heavily from *Varabodhi's work (Toh. 3066).

The *prāṇa-āyāma* of the three lower Tantra divisions has different occasions, requirements, and methods of contemplation from the *prāṇa-āyāma* explained in the Anuttara [Tantra].

β. Generation of Deity in Front²³

There are six things, offering and so on, to be done while accomplishing the Generation in Front: generation of the residence; invitation to the gods to be residents and offering of seats; exhibition of the seals; offering and praising; confession of sins; contemplation of the four boundless states.

I'. Generation of the Residence (**ādhārotpatti*)

If it is prescribed to have a flask and other things in front [of the officiant], that is proper; otherwise, their omission is proper. But he must imagine an earth surface (**bhūmitāla*) made of many jewels and strewn with gold sand. He blesses it with the formula, *Oṃ calavī[ra] hūṃ svāhā*.

Upon it he imagines an ocean of milk, free from such a fault as fish-gills, adorned with such flowers as the red lotus (*padma*) and the blue lotus (*utpala*), and over which soar flocks of bejewelled birds. He blesses it with the formula, *Oṃ vimāla-dhahā hūṃ*.

In the middle of this [ocean], he imagines a four-sided Sumeru mountain, adorned on all four sides with rows of stairs made [respectively] of gold, silver, sapphire (*indranila*), and amber, all over which spring up wish-granting trees (*kalpa-vṛkṣa*) decorated with a thousand fluttering victory banners. He imagines rising above those to a height of many *yojanas* a lotus trunk which takes its origin from a shaft in the center of Mount Sumeru, is graced with many jewels, has leaves made of variegated jewels and [blossoms] whose filaments are of gold, anthers of amber, and tops of pistils ringed by lines of silver. In addition, there are other myriads of lotus nets outstretched. After joining the palms of his hands in salutation, he presses down his left thumb with the right and recites one hundred times, *Namaḥ sarva-tathāgatānāṃ sarvathā udgate spharaṇahimaṃgaganakhaṃ svāhā*, and so blesses [his vision].

Above it, he is to imagine a canopy (*vitāna*) [appearing] in an instant. On top of that [canopy], he generates the complete characteristics of an eaved palace (*kūṭāgāra*) and generates within it various seats; and he may also generate within the palace *stupas* of the varieties 'victorious' and 'radiant'.

/ gñis pa la / spyan ḥdren pa ni mchod yon gyis bya dgos pas thog
mar mchod yon bsgrub par bya ste / deḥi snod ni gser dñul la sogs pa
dañ / thams cad la thun-moñ du śis pa zañs kyi snod du / źi ba dañ dños
grub rab la nas dañ ḥo ma / rgyas pa dañ dños grub ḥbriñ la til dañ źo /
drag śul dañ dños grub tha mal paḥi gcin ḥbras ko na ba dañ bcas pa
ḥam / khrag gi mchod yon dbul / las thams cad la thun moñ du śis pa
ḥbras yos dañ dri bzañ poḥi spos dañ me tog dkar po dañ ku śa dañ til
chu gtsañ dañ sbyar ba bśams la / bdug spos kyis bdug ciñ rig paḥi rgyal
po dañ rigs gsum spyiḥi sñags dañ / rigs so soḥi las thams cad paḥi sñags
rnams dañ spyan drañ paḥi sñags rnams las gañ yañ ruñ cig lan bdun
bzlas la mchod yon byin gyis brlab bo /

/ de nas mdun gyi bris sku sogs gañ du yod paḥi phyogs su bltas te /
phyag ḥtshal / pus mos la btsugs nas / sor mo rnams phan tshun bsnol
te / thal mo bkan la / mdzub mo gñis gśibs te bsgrens śiñ / mthe boñ gñis
gYab pa spyan drañ baḥi phyag rgya bcas la /

/ dad pa dañ ni dam tshig gis /

/ tshur gśegs tshur gśegs bcom ldan ḥdas /

/ bdag gi mchod yon ḥdi bzes nas /

/ mchod pas bdag la dgyes pa mdzod /

ces brjod de /

/ sñags kyi mthar e-hye-hi btags la mchod yon gyi snod bzuñ nas /
de bzin gśegs paḥi rigs la mgo boḥi thad ka nas dbul źiñ / gzan gñis la
brañ dañ / lte baḥi thad ka nas phul bas / rañ ḥdraḥi ye śes pa byon par
bsam mo /

/ sñags ni rig sñags kyi rgyal poḥi sñags kyis lha pho dañ / rig sñags
kyi rgyal moḥi sñags kyis lha mo spyan drañ baḥam / yañ na so soḥi
sñags kyis bya baḥam / yañ na spyiḥi rigs kyi sñiñ pos spyan drañ ba
mchog tu legs grub las gsuñs te / rigs gsum la rim pa ltar / dzi-na-jik
e-hye-hi / ā-ro-lik e-hye-hi / ba-dzra-dhrik e-hye-hi /

/ de yañ spyan drañ rgyuḥi lha ḥgren ba dañ ḥdug pa dañ / bzur ba la
de ltar byas nas / mchod yon gyis spyan drañ pa dañ / mchod yon
gsuñs pa bzin ma ḥbyor na bzod par gsol nas / ci ḥbyor bas spyan

²⁴ The commentary on the *Subāhupariprecchā-tantra* called *Tshig gi don bśad paḥi brjed byañ* (Toh. 2672), Derge Tg., *Rgyud ḥgrel*, Thu. 90b-6, 7, says: "Seven Vidyārājas are mentioned in the *Vajrapānyabhiṣeka-nahātāntra*: Susiddhi, Mauli, Vajrakīlikīla, Ratnakīlikīla, Śrūpa, Vajrabindu, and Vajralālita" (rig paḥi rgyal po bdun źes bya ba ni phyag na rdo rje dbaṅ bskur baḥi rgyud chen po las / rab tu grub pa dañ / dbu rgyan rtse gsum dañ / ba-dzra ki-li-ki-la dañ / rin chen ki-li-ki-la dañ / gzugs legs dañ / rdo rje thigs pa dañ / rdo rjeḥi rol paḥo). It seems that these Vidyārājas (and hence the Vidyārājñis as well) are both magical formulas and deities.

II'. *Invitation to the gods to be residents (ādheya)
and offering of seats*

The invitation must be done with an oblation (*arghya*), which therefore must be prepared beforehand. The vessel for that is of gold, silver, and so forth; and a copper vessel is auspicious for all [invitations] in common. For appeasing rites (*śāntika*) and their superior *siddhi*, barley and milk are required. For rites to increase prosperity (*pauṣṭika*) and their middling *siddhi*, sesamum and sour milk are needed. For terrible rites (*abhicāruka*) and their inferior *siddhi*, ordinary urine together with millet, or blood, is offered up. Parched rice, fragrant odors, white flowers, *kuśa* grass, and sesamum mixed in pure water, which are auspicious for all rites in common, are prepared and incensed with the odors of incense. One blesses the oblation by reciting seven times an appropriate one among the general *dhāraṇīs* of the Vidyārāja and of the three Families, among the *dhāraṇīs* of all the rites of the individual Families, or among the *dhāraṇīs* of Invitation.

Thereupon one looks in the direction of the painted image and so on in front, salutes it and kneels down, then executes the Seal of Invitation: he joins the fingers of his hands, allowing the palms of his hands to touch, stretches out both indexes, and beckons with his two thumbs. Then he recites:

By reason of my faith and my pledge,
Come hither, come hither, O Bhagavat;
And after enjoying this oblation of mine,
Because it was offered, make me joyful!

At the end of the *dhāraṇī* he adds "Come, come!" (*ehy ehi*). He grasps the vessel with the oblation and offers it to the Tathāgata Family, raising it level with his head. For the other two Families, he offers it on the level of his breast or navel, respectively. Then he imagines the arrival of *jñāna* beings who resemble himself.

Regarding the *dhāraṇīs*, the *Susiddhi* says that the male deities are best invited with the *dhāraṇī* of the Vidyārāja; the female deities with the *dhāraṇī* of the Vidyārājñī;²⁴ and that invitation is made either with the individual *dhāraṇīs* or with the general *hṛdayas* of the Families. [These last] are for the three Families, in order, "*Jinajik ehy ehi!*" "*Ārolik ehy ehi!*" and "*Vajradhṛk ehy ehi!*"

Moreover, the *Susiddhi* in its chapter on Invitation says that when the basic god to be invited is standing upright, or sitting, or is bent over, one should assume the same posture while inviting with the oblation; that if the prescribed oblation is not available, one should ask [the

drañ bar legs grub kyi spyan drañ pañi rim par phye ba las gsuñs so /
 / de nas padmañi ḥdug stañs kyi phyag rgya sogs dañ / om ka-ma-la-ye
 svā-hā / zes sogs kyi sñags kyis / lha rnams la ci rigs su gdan dbul žiñ /
 bžugs su gsol / ye šes pa spyan drañs nas / bžugs su gsol ba las / dam
 tshig pa bskyed pa slob dpon gñis kyis ma bsad pas bya mi dgos la / byar
 mi ruñ ba ni ma yin no /

/ gsum pa ni / de nas / śaṁ-ka-re sa-ma-ye svā-hā / zes brjod ciñ / lag
 pa gYas pañi mthe boñ gis mtheḥu chuñ gi sen mo mnan la / sor mo
 lhag ma rnams rdo rje ltar byas pa dam tshig gi rdo rjeñi phyag rgya
 bstan par byaḥo /

/ de nas rigs gsum gyi phyag rgya bstan nas / ji-na-jik la sogs pañi
 sñiñ po gsum brjod do / phyag rgya ni / lag pa gñis phan tshun du khu
 tshur bcis nas / mthe boñ gñis bstan par byas pa dañ / de ñid las gYon
 pañi mthe boñ nañ du bcug ste / gYas pañi mthe boñ bstan pa dañ / gYon
 pañi mthe boñ bstan pa gsum ni rim pa bžin du rigs gsum gyi phyag
 rgyaḥo /

/ de nas rigs rnams kyi dam tshig chen poñi phyag rgya bcis te bskor
 bas / phyi ḥbrañ gi bgegs la sogs pas ñan du byas pa thams cad las bsruñ
 ba chen por ḥgyur bar gsuñs pas / de bžin du bya la / de ma grub na
 skabs kyi khro bo gañ yin pañi sñags yuñs kar la bzlas pas / phyi ḥbrañ
 gi bgegs bskrad par byaḥo /

/ bži pa la gñis / mchod pa dbul ba dañ / bstod pa bya baḥo /

/ dañ po ni / mchod rdzas rnams kyi bgegs bsal ba dañ / bsañ ba dañ /
 gzi byin bskyed pa rnams byas nas dbul te / de la bya spyod dañ yo-ga
 dañ / bla med gsum gyi mchod pa ḥbul ba la grañs dañ / go rims dañ /
 phyag rgya mi gcig pa mañ du yod do / ho na bya spyod kyi mchod pa
 ḥbul bañi grañs dañ / go rims dañ / phyag rgya sogs ji ltar bya že na /

/ mtheḥu chuñ dañ srin lag gñis nañ du phan tshun bsnol nas / guñ
 mo gñis gšibs te bsgreñs pañi tshigs gsum par mdzub mo bkug mthe boñ

deity] for indulgence and do the invitation with whatever is available.

Thereupon, with seals such as the "lotus sitting posture" and with *dhāraṇīs* such as *Oṃ kāmālāya svāhā*, one offers seats to [other] deities according to circumstances, and bids them be seated. The two teachers (i.e. Buddhaguhya and *Varabodhi) do not refer to a generation of the *śamaya* beings after the *jñāna* beings have been invited and asked to be seated. Therefore, it is not necessary to generate them, but neither is it improper to do so.

III'. *Exhibition of the Seals (mudrā-darśana)*

Then one recites *Śaṅkare śamaye svāhā*, and displays the Symbolic Thunderbolt Seal (*śamayavajra-mudrā*) by pressing the tip of his small finger with his right thumb, and suggesting the shape of a thunderbolt with the remaining [three] fingers.

Next, he exhibits the seals of the three Families and recites the three *hṛdayas*, *Jinajik*, and so on. In regard to the seals: both hands are joined so as to make a fist, showing both thumbs; within the same seal the left thumb is hidden inside [the fist], while the right thumb is showing; then the left thumb alone is shown. The three in the given order are the seals (*mudrā*) of the three Families.

Then one ties the Great Symbol (*mahāśamaya*) seals of the Families and gyrates them, which is said to provide a great protection against all injuries done by obstructive demons who pursue from without. When one proceeds that way and is not successful [in the protection], he should recite the *dhāraṇī* of whichever wrathful deity suits the occasion, while throwing white mustard seed, and the pursuing obstructive demons will be frightened away.

IV'. *Offering and Praising (pūjastutyādika)*

This will be treated in two parts, presentation of offerings and praising.

A'. *Presentation of offerings.* — The offering materials are offered after driving away their obstructive demons, purifying and glorifying them. There are many differences between the Kriyā-Caryā, the Yoga, and the Anuttara Tantras as regards the number of oblations, their sequence, and the [accompanying] seals. Then what are the number, sequence, and seals for the presentation of offerings in the Kriyā-Caryā?

(1) One executes the seal "Assigning [the offering]" by interlacing the two little fingers and two ring fingers, bringing the two middle fingers against one another, outstretched, drawing together the indexes at the

gñis ños la sbyar baḥi phyag rgya bcas la / bde bar gśegs so bcom ldan
 ḥdas / tshur gśegs ḥdir ni bźugs su gsol / bdag gi mchod yon bźes nas
 yañ / thugs kyis thugs dpag mdzad du gsol / bdag ni khyed la gus dañ
 ldan źes dañ / lhaḥi sñags kyi mthar a-rghaṁ pra-ti-ccha svā-hā / źes
 pas mchod yon dbul /

/ gYas paḥi khu tshur gyi mdzub mo dañ mthe boñ skam pa ltar byas
 la / źabs bsil gyi snod nas me tog blaṁs te / sor mo rnams rim gyis dgrol
 baḥi phyag rgya dañ / sñar gyi tshigs bcad kyi mchod yon gyi gnas su
 źabs bsil bcug nas / om̐ pra-va-ra sad-ka-raṁ pā-dyaṁ pra-ti-ccha svā-
 hā / źes pas źabs bsil dbul /

/ de nas ḥbyor na me loñ la gzugs brñan śar ba la dños su sku khruś
 gsol / ma ḥbyor ba ḥam / mchod gYog pa lta bus byed na / gźan rnams
 kyis thal mo bkan pa las mdzub mo dañ mthe boñ gi rtse mo gñis sbyar
 ba sku bsil baḥi phyag rgyas la / om̐ sa-rva de-va-tā a-ci-nti a-mṛ-ta
 svā-hā / źes pas khruś gsol /

/ de nas yid kyis na bzaḥ dañ rgyan gsol te / rol mos mchod ciñ yid
 kyis bstod paḥi glu dbyaṁs blaṁ bar byaḥo / de nas lag pa gYas skyabs
 sbyin byas paḥi ḥkhrig ma nas gYon pas bzuñ pa driḥi phyag rgya byas
 la / gtsaṁ źiñ gtsaṁ ma las byuñ baḥi / lha rdzas bzaṁ poḥi dri ḥdi dag /
 bdag ni dad pas ḥbul lags kyis / bźes nas bdag la dgyes par mdzad /
 ā-ha-ra ā-ha-ra sa-rva vi-dya dha-ri pū-ji-te svā-hā / źes pas dri chab
 dbul lo / mar me ma gtogs pa gźan gsum la ḥaṁ mchod ḥbul gyi sñags
 ḥdi bźin du byaḥo /

/ lag pa gñis sor mo phan tshun bsol te lag paḥi nañ du mdzub mo
 gñis rtse mo gcig tu byas la gdu buḥi tshul du byas nas / mthe boñ glori-
 bźag ste / padma ltar byas pa me tog gi phyag rgya dañ / gtsaṁ źiñ gtsaṁ

third joint, and joining the two thumbs on their edge; and recites:

O Bhagavat, who went to bliss,
Come hither and be seated.
Having enjoyed my oblation,
May your mind deepen my mind;
I am devoted to Thee!

At the end of the *dhāraṇī* of the deity, he presents the oblation while reciting, *Arghaṃ pratīccha svāhā* ("Accept the oblation, *svāhā*").

(2) With his right hand in a fist, he forms a pincers with his index and thumb and picks a flower from the vessel containing the water for the feet, then makes the seal of successively releasing the fingers. Substituting "feet-cooling water" for "oblation" in the stanza cited above, he offers the feet-cooling water, while reciting, *Oṃ pravaraṃ satkaraṃ pādyam pratīccha svāhā* ("Oṃ! Accept this most excellent beneficent feet-cooling water, *svāhā*!").

(3) Thereupon he reflects the image in a mirror, if he can provide it, and gives an actual bath to the reflected image. If he cannot provide it, such persons as the assistant to the offering or other persons make the seal of "washing the body", that is, form a level surface with the backs of their hands, so that the tips of the thumbs and the index fingers touch each other. He offers a bath, while reciting, *Oṃ sarvadevatā-acintya-amṛta svāhā* ("Oṃ! The inconceivable ambrosia of all the gods, *svāhā*!").

(4) Next he mentally offers food and ornaments; and, while offering with music, he mentally performs melodies of praise. Then, with his right hand, he makes the seals of "taking refuge" and "making gifts". Seizing the wrist with the left hand, he makes the seal of "perfume", reciting:

These auspicious perfumes, divine substance,
Pure and born from purity, I present with devotion.
Having enjoyed them, make me joyful!

While reciting, *Āhara āhara sarvavidyādhari pūjite svāhā* ("Take it, take it, O Holder of all *vidyās*, while worshipped, *svāhā*"), he offers the perfumes. He uses this same *dhāraṇī* when he presents offerings in the other three cases, exclusive of the lamp [hence, in cases 5 to 7, below].

(5) He makes the "flower" seal after the model of the lotus: the fingers of both hands are interlaced; within the hands the tips of the index fingers come to a point making a bracelet, the thumbs touching the sides; and recites:

This auspicious flower, divine substance,

mar skyes pa yi / lha rdzas bzañ poñi me tog ḥdi / rkañ pa phyi ma gñis
goñ dañ ḥdras bas me tog dañ /

/ lag pa gñis kyi mtheḥu chuñ dañ srin lag dañ guñ mo rnams kyi sor
mo rnams phan tshun sbyar te / sña ma sña mañi rgyab kyi sen moñi
druñ du bkug nas mdzub mo gñis logs śig tu brkyañs te / mthe boñ gñis
glor bžag pa bdug spos kyi phyag rgya dañ / nags tshal bcud ni yid du
ḥoñ / dri yis sbyar ba lha yi rdzas bdag ni dad pas ḥbul lags kyis / žes
sogs kyis spos dañ /

/ bzed pañi thal mo las mdzub mo gñis cuñ zad bkug pa lha bśos kyi
phyag rgya dañ / sman rnams bcud ni yid du ḥoñ / sñags kyi žal zas
bśos ḥdi dag / bdag ni žes sogs kyis žal zas dañ /

/ mthe boñ dañ guñ mo gcig tu sbyar te bsgreñs la / lag pa khu tshur
gcig tu byas pa mar meñi phyag rgya dañ / gnod rnams ḥjoms śiñ bkra
śis pa / dge žiñ mun pa rnam sel ḥdi / bdag ni dad pas ḥbul lags kyis /
mar me ḥdi dag bžes su gsol / ā-lo-kā-ya ā-lo-kā-ya vidyā-dhāri pū-ji-te
svā-hā / žes pas mar me dbul lo /

/ mchod yon mañ chad rnams dños su ma ḥbyor na sñags rgya byas la /
yid kyis dmigs pa gsal bar byas nas dbul bar gsuñs so / dños su ḥbyor
pañi mchod pa la yañ kun gyi sñon du yid ḥgro bas yid kyi mchod pa
khyad che bar gsuñs so /

/ gñis pa ni / de nas legs grub las / dkon mchog gsum dañ rigs gsum
gyi bdag po la bstod pa bya bar gsuñs la ltar bya ste /

/ mgon po thugs rje che ldan pa /

/ thams cad mkhyen pañi ston pa po /

/ bsod nams yon tan rgya mtshoñi žiñ /

/ de bžin gśegs la phyag ḥtshal lo /

Pure and born from purity, ...

with the other two lines as previously. (And offers a flower with the *dhāraṇī*).

(6) He makes the “perfumed incense” seal: the little, ring, and middle fingers of the two hands are brought against one another and the backs of the nails of each of these in that order are brought against each other; the two index fingers are stretched out at an angle, while the two thumbs are placed against their sides: and recites:

This divine substance composed with perfume,
The delightful elixir of forest glades,
I devoutly offer ...

(And offers incense with the *dhāraṇī*).

(7) He makes the seal of “food for the gods”: the palms are cupped and the index fingers slightly drawn toward one another; and recites:

These repasts of *dhāraṇīs*,
The delightful elixir of medicines,

...

(And offers food with the *dhāraṇī*).

(8) He makes the seal of the “lamp”: the thumb and middle finger are stretched upward, touching one another, the hand made into a fist; and recites:

Pray enjoy these lamps,
Auspicious and triumphant over harmful elements,
Virtuous and dispelling of darkness,
Which I offer with devotion.

While reciting, *Ālokaya ālokaya vidyādhari pūjite svāhā* (“Behold, behold! O Vidyādharin, while worshipped, *svāhā*”), he offers the lamps.

If the oblation and the succeeding offerings cannot be actually provided, it is taught that they may be offered mentally by visualizing them vividly. Indeed, it is taught that even when the offerings are actually provided, they are first to be passed mentally in review, for the mental offering is the chief thing.

B'. *Praising*. — Thereupon, one should proceed according to the *Su-siddhi*, which says that the Three Jewels and the Masters of the three Families are to be praised.

I salute the Tathāgata, the Lord of great Compassion,
The omniscient Teacher, field of an ocean of merit and
noble qualities.

I salute the quiescent Law (*dharma*),

/ dag pas ḥdod chags bral bar gyur /
 / dge bas ṇan soṇ las grol ciṇ /
 / gcig tu don dam mchog gyur pa /
 / ṣi gyur chos la phyag ḥtshal lo /
 / grol nas grol baḥi lam yaṇ ston /
 / bslab pa dag la rab tu gnas /
 / ṣiṇ gi dam pa yon tan ldan /
 / dge ḥdun la yaṇ phyag ḥtshal lo /
 / gzon nuḥi cha lugs ḥchaṇ pa po /
 / śes rab sgron mes rab tu brgyan /
 / ḥjig rten gsum gyi mun sel ba /
 / ḥjam dpal la yaṇ phyag ḥtshal lo /
 / saṇs rgyas kun gyis rab tu bsṇags /
 / yon tan dam pa kun bsags pa /
 / spyān ras gzigs ṣes mtshan gsol ba /
 / rtag par brtse la phyag ḥtshal lo /
 / stobs po che la drag śul can /
 / rig sṇags rgyal po dge ba can /
 / gdul dkaḥ bo dag ḥdul ba po /
 / rdo rje ḥdzin la phyag ḥtshal lo /

ṣes pa daṇ /

/ gzan yaṇ skabs kyi lha gaṇ yir gyi sgos kyi bstod pa yaṇ byas la /
 na-maḥ sa-rva bu-ddha bo-dhi-sa-tva-nāṇ / sa-rva-tra saṇ-ku-ru-mi ta
 a-bhi-jñā ra-śi-ni na-mo stu-te svā-hā / ṣes pa bstod pa ḥbyuṇ baḥi sṇags
 lan brgya bzlaḥo /

/ lña pa ni / sdig pa bśags pa daṇ / skyabs su ḥgro ba daṇ / rjes su yi
 raṇ ba daṇ / bskul ṣiṇ gsol ba ḥdebs pa daṇ / smon lam rnams bya baḥo /

/ drug pa ni / tshad med bṣi bsgom pa daṇ / sems bskyed par bya baḥo /
 mchod bstod kyi rjes la bśags pa sogs daṇ / tshad med bṣi bsgom pa daṇ /
 sems bskyed pa sogs byed paḥi don ni / rgyud sde goṇ mar yaṇ sgrub

²⁵ The four boundless states are compassion (*karuṇā*), friendship (*maitrī*), sympathetic joy (*muditā*), and indifference (*upekṣā*). These are explained in the *Sṇags rim chen mo*, 68b-3, ff. In the first state, one prays for tormented mankind to be freed from suffering; in the second, one prays for mankind to obtain complete happiness; in the third, one prays for mankind to have bliss as the Buddha has bliss; in the fourth, one prays for mankind to attain *nirvāṇa* as the Buddha has *nirvāṇa*.

Which, being pure, frees from craving,
 Which, being virtuous, liberates from evil destiny,
 Which, being solitary, is the ultimate goal.
 I salute the Virtuous Host (*saṃgha*),
 Which after liberation teaches the path of liberation,
 Is well founded in the points of moral instruction,
 Possesses the good qualities of the holy field.
 I salute Mañjuśrī,
 Who bears the aspect of a youth (*kumāra*)
 And is adorned with the lamp of insight
 That dispels the darkness of the three worlds.
 I salute him, the ever-merciful one,
 Called by the name Avalokita,
 Who is praised by all the Buddhas
 And has accumulated all holy merits.
 I salute Vajrapāṇi,
 Powerful, fiercesome, the virtuous *vidyārāja*
 Who tames the obdurate.

Moreover, one makes praise by way of whatever be the deity of that occasion, and recites a hundred times the praising *dhāraṇī*, *Namaḥ sarvabuddhabodhisattvānāṃ sarvatra saṃkurumi ta abhijñā-rāśini namo stute svāhā* ("Homage to all the Buddhas and Bodhisattvas! Everywhere I fashion thy beams of supernormal faculties. *Namo stute svāhā*").

V'. *Confession of sins, etc. (pāpadeśanādika)*

Here follow:

A'. Confession of sins (*pāpa-deśanā*).

B'. Refuge formula (*śaraṇa-gamana*).

C'. Sympathetic delight (*anumodanā*) [with the merit (*puṇya*) and knowledge (*jñāna*) amassed by the Buddhas and Bodhisattvas].

D'. Exhortation and entreaty [to the Buddha to turn the Wheel of the Law and to not depart into *Nirvāṇa* as long as there be candidates].

E'. Fervent aspiration (*praṇidhāna*) [to alleviate the sufferings of humanity].

VI'. *Contemplation of the four boundless states (caturapramāṇa-bhāvanā) and Generation of the Mind (cittotpāda)*

The purpose of confession and so on, contemplation of the four boundless states,²⁵ and generation of the Mind [of Enlightenment] after offering and praising, is to purify the vow by fastening it with confession,

mchod kyi mchod ḥbul gyi rjes su rigs lñaḥi sdom gzuñ sogs byed pa
bžin / bśags bsdams gyis sdom pa dag par byed pa la gnas paḥi mchod
pas mchog sgrub paḥi mchod pa ñid mchod yul mñes par byed paḥi
mchog yin paḥi don gyis yin la / ḥdir yañ de dañ ḥdraḥo /

/ de dag gis bzlas brjod kyi yan lag soñ nas / bzlas brjod dños la / bzlas
brjod yan lag bži tshañ ba dgos pas / bsam gtan phyi ma las / sgra dañ
sems dañ gži pa gžol /

/ žes gsuñs paḥi gžiḥi yan lag ni / sñags ḥkhor gañ gi thugs kar dgod
paḥi gži lhaḥi skuḥo / de la gñis las bdag ñid lhar gsal bar bsgom pa gžan
gyi gži ste / de gñis ni bzlas brjod yan lag bžiḥi nañ nas yan lag re reḥo /

/ sems la gžol baḥi yan lag ni / mdun bskyed kyi thugs kar rañ gi sems
zla baḥi dkyil ḥkhor gyi rnam par gsal bar dmigs paḥo /

/ sgra la gžol baḥi yan lag ni / deḥi steñ du gañ bzla bar bya baḥi sñags
kyi yig ḥbru gsal bar dmigs paḥo /

/ de nas bgrañ phreñ de bžin gśegs paḥi rigs la bo de tse / padmaḥi
rigs la padmaḥi sñiñ po / rdo rjeḥi rigs la ru-rakṣa mchog dañ / ma ḥbyor
na gžan yañ ruñ la / grañs stoñ rtsa brgyad ñam brgya rtsa brgyad dam /
ña bži ḥam / ñer gcig pa byin gyis brlabs la cho ga bžin du bzlas brjod
byaḥo /

/ bzlas brjod bya baḥi tshul la gñis / yi geḥi gzugs la dmigs paḥi bzlas
brjod dañ / sgra la dmigs paḥi bzlas brjod do /

/ dañ po la / mdun bskyed kyi thugs kaḥi yi geḥi gzugs la dmigs pa
dañ / rañ gi sñiñ gaḥi yi geḥi gzugs la dmigs paḥi bzlas paḥo /

/ dañ po ni / sñar bśad paḥi srog rtsol bsdams te bzlas brjod kyi yan
lag bži tshañ baḥi sgo nas / mdun gyi sku dañ thugs kaḥi zla gdan deḥi

²⁶ This paragraph is rather obscure, but the *Sñags rim chen mo* has helped solve the problem of translation. The expressions “completion and offering” doubtless refer to the *mañḍala*. In that work, the section “completion and offering of the *mañḍala*” (*dkyil ḥkhor bsgrub ciñ mchod pa*) begins 229a-1, with “completion of the *mañḍala*” (*dkyil ḥkhor bsgrub pa*) beginning 229a-2, and “*mañḍala* offering” (*dkyil ḥkhor mchod pa*) beginning 236a-2. ‘Locational offerings’ are described in the same work, 237b-5, ff. under the heading, “The places for the offerings are as follows...” (*gnas gañ du ḥbul ba ni*).

²⁷ Buddhaguhya, when commenting upon that line of the *Dhyānottara* in his *ṭīkā* (Toh. 2670), Thu, 16a-5, ff., speaks of the latter ‘ground’ (*gži*) as the ‘Tathāgata ground’ (*de bžin gśegs paḥi gži*) in the phrase “in the heart of the Tathāgata ground meditated in front” (mdun du bsams paḥi de bžin gśegs paḥi gžiḥi thugs ka na).

which is comparable to taking the vows (*saṃvara*) of the five Families and so on in the higher Tantra divisions after presenting the offering [part] of [*maṇḍala*] completion and [*maṇḍala*] offering; the best procedural offering (*pratipatti-pūjā*) through locational offerings is for the purpose of the best delight of the offering domain. and this [offering] here is also similar to that [higher Tantra procedure].²⁶

γ. *The Four Members, general*

Those two [i.e., the Generation of Self and the Generation in Front] constitute members of muttering (*jāpa-aṅga*). For the genuine muttering one must complete the four members of muttering. Consequently, the *Dhyānottara* says, “Immerse yourself in the sound, the mind, and the ground.”

The “ground” member: The “ground” (T. *gzi*, S. **vastu*) is the body of the god in whose heart the *dhāraṇī* wheel is deposited. Of the two kinds, the “subjective ground” (*bdag gi gzi*) is the contemplation of oneself transfigured into a god; and the “objective ground” (*gzan gyi gzi*) is the contemplation of the god generated in front.²⁷ Those two are each a member among the four members of muttering.

The member of immersion in mind (**citta-nimna*): This has the vivid meditative object (*ālambana*) consisting in one’s mind (*citta*) in the shape of a moon-*maṇḍala* in the heart of the deity generated in front.

The member of immersion in sound (**svara-nimna*): This has the vivid meditative object consisting in the letters of the *dhāraṇī* to be recited, located upon that [moon-*maṇḍala*].

The chaplet (*akṣa-mālā*) should be preferably made of [seeds of] the Bodhi tree for the Tathāgata Family, lotus pods for the Padma Family, and *rudrākṣa* (berries of *Elaeocarpus Ganitrus*) for the Vajra Family; but if those are not available, other materials will do. One blesses it by counting 1008, 108, 54, or 21 times, and recites according to the rite.

There are two methods for the muttering: muttering while dwelling on the shape of the syllables, and muttering while dwelling on their sound.

I'. *Muttering while dwelling on the shape of the syllables*

There are two kinds: muttering while dwelling on the shape of the syllables in the heart of the deity generated in front; muttering while dwelling on the shape of the syllables in one’s heart.

The first kind: One binds the *prāṇa-āyāma* as previously described and mutters by way of the complete four members of muttering while

steñ gi yi ge gsum ga la dus gcig tu dmigs te bzlas brjod bya žiñ / dbugs
gtoñ ba na sñags mi bzla bar rañ lhar bsgoms pañi sku la sems gtad nas
ḥdug ciñ / yañ sñar bžin rluñ bzuñ nas bzlas pa byaḥo /

/ gñis pa ni / rañ gi mdun du ha cañ mi riñ bar rañ gi tshad las cuñ
zaḍ mtho bar mdun bskyed kyi thugs kar zla bañi steñ du sñags phreñ
bkod pa de rluñ nañ du ḥjug pa dañ lhan cig tu tshur la rañ gi sñiñ gar
spos la / de la dmigs nas dbugs ma btañ gi bar du bzlas brjod bya žiñ /
rluñ gtoñ ba na zla ba sñags phreñ dañ bcas pa rluñ dañ mñam du phyir
btañ nas mdun gyi lhañi thugs kar gnas par bsam žiñ / yañ sñar bžin rañ
gi sñiñ gar spos la bzla bar byaḥo /

/ gñis pa ni / bzlas brjod kyi yan lag bži thog mar gsal btab la / de nas
sñags kyi yi geñi gzugs dañ zla ba dañ lhañi sku la mi dmigs par sñags
kyi sgrañi gdañs la dmigs nas zlo ba ste / de yañ sñags gžan gyis bton
pa rañ gis ñan pa lta bu min gyi / rañ gis zlo bañi tshe na sñags deñi sgra
grag par dmigs nas byed paḥo /

/ sñags kyi gdañs la dmigs pa ḥdi ñid kyi cho gas yid bzlas dañ šub
buñi bzlas pa gñis ka bya ba dañ / srog rtsol bsdoms pa na šub buñi
bzlas pa byed mi nus par ḥgrel pa las gsuñs pas / thog mar šub buñi
bzlas pa bya žiñ / de la sems gžan du mi gYeñ ba na / de nas srog rtsol
bsdoms nas yid bzlas bya ste / rags rim nas bya bar bsad do /

/ dañ po la / lha dañ zla ba dañ sñags phreñ gsum la dmigs pa gsum
dañ / bar ba la zla ba dañ sñags phreñ gñis tsam la dmigs pa gñis dañ /
tha ma la sgra tsam la dmigs pas dmigs pa gcig yin par ḥgrel bas bsad
de / gañ zag gcig gis kyañ ḥdi gsum ga rim gyis byaḥo /

/ bzlas brjod kyi tshe ji ltar bya ba ni dpuñ bzañ gi lña ba las / bzlas
brjod byed tshe mi myur mi dal žiñ / sgra cher mi bya ha cañ chuñ ba

simultaneously dwelling on the body of the deity generated in front and on the three syllables which are on the moon seat in the heart [of the deity's body]. When exhaling, one should not mutter *dhāraṇīs*, but hold the mind fixed on one's own body contemplated as the deity. Then, again holding the breath, one should mutter as before.

The second kind: The garland of *dhāraṇīs* is at a modest distance in front of himself, slightly higher than himself, upon the moon in the heart of the deity generated in front. While inhaling, he attracts that [moon and garland] into himself and transfers it into his own heart. He dwells on it while muttering, as long as he does not release his breath; but when he exhales the wind, he is to imagine that the moon, along with the garland of *dhāraṇīs*, is emitted together with the wind and then is stationed in the heart of the god in front. Again in the same manner as before he transfers it into his own heart.

II'. *Muttering while dwelling on the sound of the syllables*

First one distinctly recalls the four members of muttering. Then, without dwelling on the shape of the syllables of the *dhāraṇī*, the moon, or the body of the god, one dwells on the tone of the sounds of the *dhāraṇī* while he recites. Moreover, it is not as though the *dhāraṇī* were being uttered by another person and being heard by oneself, but rather one dwells on the tone of the sounds of that *dhāraṇī* at the time oneself is reciting it.

This rite of dwelling on the tone of the *dhāraṇī* involves both mental recitation and whispered recitation. The commentary (Toh. 2670) [on the *Dhyānottara*] states that one cannot employ whispered recitation while restraining the *prāṇa-āyāma*; [the work] explains the sequence in outline this way: first one performs the whispered recitation; when, during that [recitation], the mind is not distracted, then one restrains the *prāṇa-āyāma*, performing the mental recitation.

According to the commentary, in the first case (I', the first kind), there are three meditative objects: the god, the moon, and the *dhāraṇī*-garland; in the second case (I', the second kind), there are two meditative objects: the moon and the *dhāraṇī*-garland; in the third case (II'), there is only one meditative object: the sound [of the *dhāraṇī*]. A single person must proceed by these three steps.

The fifth chapter of the *Subāhu* (Toh. 805) tells what should be done at the time of muttering:

While muttering, one should be neither hurried nor slow,
Neither too loud nor too low,

min / smra žiñ ma yin gžan du gYeñ bžin min / gug skyed klad kor tsheg
 rnams ñams pa min / žes dañ / le lo ḥdod chags mi dger ldan paḥi sems /
 gañ dañ gañ du gYeñ žiñ rgyu ba dag / de dañ de nas myur du bzlog
 nas ni / gsañ sñags yi ge mchog la legs par sbyar / žes dañ / legs grub
 las / bzlas paḥi tshe lha la sogs paḥi skabs kyi dmigs pa las gžan paḥi
 dmigs pa mchog rnams kyañ yid la mi bya bar gsuñs so /

/ ži rgyas la dal bu dañ / drag po la gžan gyis thos par bzlaḥo / bzlas
 paḥi yun ni sña dro mel tshe thun gcig dañ / srod dañ tho rañs thun
 phyed phyed dañ / ñin guñ thun phyed dam sum cha ḥam bži cha ḥam
 yañ na cuñ zad bzlaḥo / bzlas paḥi rjes su sbyin sreg byed pa mchog go /

/ bzlas paḥi grañs ni legs grub las / bco lña man chad grañs rnams la /
 spyir na yi ge du yod pa / de sñed ḥbum phrag bzlas brjod bya / yi ge
 sum cu rtsa gñis la / bzlas brjod sum ḥbum bya bar bśad / de bas yi ge
 mañ po la / sñon du bsñen pa khri byaḥo / žes gsuñs te / gtso bo rkyañ
 pa min pa la bzlas pa bya mi dgos so /

/ bzlas paḥi ḥphro la gñid bro ba ḥam glal lam sprid pa ḥam lud paḥam
 ḥog rluñ ñam bśaṇ gci sogs byuñ na de ma thag phreñ ba bžag ste / bcag
 pa sogs byas nas ñe reg byas te / grañs kyi thog ma nas brtsam par gsuñs
 te / de yan chad bzlas paḥi grañs su mi gžug go / gžan yañ bag med pas
 lha gžan gyi bzlas pa byas na ḥaṇ / yid kyis gsol ba btab nas / bzlas brjod
 bskyar ba dañ / bgegs kyis brlams pa dañ / nad kyis gzer ba dañ / lhod
 pa dañ / bag med pa dañ / lus dañ sems skyo ba dañ / cho ga ji skad
 bśad paḥi dus las ḥdas par byas pa dañ / ma bsdams pa dañ / mi gtsaṇ
 bas bzlas brjod byas pa dañ / mtshan mo rmi lam ñan pa byuñ bas ñin
 mo rigs kyi bdag po gañ yin gyi sñags brgya ma bzlas par / bzlas brjod
 byas pa rnams bzlas paḥi grañs su mi gžug par legs grub las gsuñs so /

²⁸ Bracketed interpolations in the citation are drawn from oral explanations by the Mongolian Lama Dilowa Hutukhtu.

Neither speaking nor distracted,
Nor disregarding the upper and lower vowel signs,
the *anusvāra*, or the *visarga*.

And also:

The one whose mind is slothful, lascivious, and unvirtuous,
Whenever and wherever it may wander, distracted,
Then and therefrom he must quickly turn it back
And apply it to the excellent syllables of the *mantra-dhāraṇī*.

Furthermore, the *Susiddhi* (Toh. 807) says that at the time of muttering, when one is in the phase of dwelling upon a god, and so forth, although there be other excellent objects upon which to dwell, one should pay no attention to them.

In rites of appeasing and increasing prosperity, one recites leisurely; and in terrible rites, audible to others. The periods of recitation are as follows: a full watch in the morning and at night; a half watch at dusk and at dawn; at noon, either a half, a third, a fourth part of a watch, or even a brief recitation. It is preferable to follow the recitation with a burnt offering (*homa*).

Regarding the number of recitations, the *Susiddhi* says:

In general, if there be of syllables
The numbers of fifteen or fewer,
One must mutter [each syllable] 100,000 times;
Up to thirty-two syllables, it is said
The muttering [of the entire formula] must be done 300,000 times;
When the syllables are more than that,

Do the preliminary service [of the entire formula] 10,000 times.²⁸
It is not necessary to do the recitation for any other [deity] besides the Lord.

When during the recitation one becomes drowsy, yawns, sneezes, coughs aloud, breaks wind, or feels an urge to ease nature, etc., he immediately sets aside his chaplet, interrupts [the service], makes ablutions, and starts again from the beginning of the count. What has been recited before does not count. Moreover, the *Susiddhi* teaches that if through inadvertence one makes the recitation of another deity and has appealed to him mentally, he recommences his muttering; also, that if one is oppressed by inimical spirits or plagued by disease, slothful, careless, fatigued in body and mind; if he has transgressed the times set for the ritual, is uncontrolled, mutters with an impure mind, has had an evil dream the night before but not recited a hundred times on the following day the *dhāraṇī* of the Master of the Family, his mutterings do not count

yañ der gnas gcig tu phyed bzlas gžan du phyed bzlas pas / bzlas pa thams
cad rdzogs kyañ / de dag thams cad don med du gsuñs so /

/ thun gyi dus ni / ñi mañi dkyil ħkhor phyed śar ba nas / skyes bu
gcig gi grib mañi bar ñaṇ / ñin guñ la chu tshod brgyad dam dguñi dus
dañ / phyi dro skyes bu gcig gi grib ma lus pa nas / ñi mañi dkyil la bor
phyed nub pañi bar gyi dus dañ / ñi mañi dkyil ħkhor phyed nub pa
nas / srod phyed kyi bar ni srod la brtsam pañi dus dañ / tho rañs kyi
phyed nas / ñi mañi dkyil ħkhor phyed śar bañi bar ni dus ħtshams gñis
paḥo /

/ nam phyed nas ni / drag śul gyi las dañ / mi snañ ba la sogs pa dañ /
dur khrod kyi las rnams bya la / de las bzlog pañi skabs su ži ba sogs
bya bar bśad ciñ / thun kyi dus de dag las gžan du bzlas pa byas pa
rnams grañs su mi gžug par bśad do /

/ mñon rtogs las / zlos pas bzlas brjod zin pa dañ / rigs kyi yum dañ
bdag po la / ñi śu rtsa gcig bzlas brjod ni / byas pas rtag tu bsruñ bar
bya / žes drañs pa ltar bya ste / rigs gsum gyi rigs kyi yum ni spyān dañ /
gos dkar mo dañ / mā-ma-kiḥo /

/ gsum pa bzlas brjod yan lag bžiñi mjug tu ji ltar bya ba ni / bum
pañi phyag rgyas lha la dños grub kyi rgyur dge rtsa dbul lo /

/ phyag rgya des ħphreñ ba ħbul ba yin žes pa ni ma brtags paḥo /
ḥo na kyañ bzlas pa ħjog pa na ħphreñ ba lhañi druñ du bžag nas gtsañ
sbra la gnas pas bzlas pa byed dus ma gtogs lus la mi bcañ ño / de nas
bzod gsol dañ / gśegs gsol sogs byed /

/ thun gyi dños gži la bzlas pa byas nas / thun ħtshams su gtoñ bañi
rim pa ni / lha drug bsgom pañi go rims las lugs bzlog tu gtoñ ba ste /

/ bzlas pañi sñags kyi sgra la dmigs pa ni / sñags kyi yig ħbru la dmigs

²⁹ That is to say, Locanā is the Mother of the Tathāgata Family, Pāṇḍarā of the Padma or Lotus Family, and Māmākī of the Vajra or Thunderbolt Family. These names are not obviously consistent with the descriptions of the Families given in Chapter III. In fact, the names represent a development of Tantric tradition later than the materials of that Chapter. In particular, with the great expansion of the Tārā cult, numerous varieties of this goddess were worshipped. A variety of Tārā often called Samayatārā is associated with the Family of Amoghasiddhi. In differentiation, the Mother of the Padma Family was renamed Pāṇḍarā, “the white lady”, actually the white-dressed Tārā.

³⁰ This *mudrā* is described in the *Sñags rim chen mo*, 74a-2, 3.

in the recitation. Furthermore, the same work states that if one recites half in one location and half somewhere else, though he completes the whole recitation, it is all to no purpose.

The times of the watches are as follows: The morning interval is from the moment when half of the sun disk emerges until it casts a man sized shadow. Noon is the eighth or ninth *chu tshod* [approx. 45 minute period, $\frac{1}{4}$ of a watch]. The afternoon interval is from the moment when there remains a man sized shadow until half of the sun disk is submerged. The initial interval of night is from the moment when half of the sun disk is submerged through half the night. The period from this half-way point to dawn when half the sun disk has emerged is called the second interval [of night].

Midnight onwards is the time for terrible rites, such [*siddhis*] as invisibility, and the cemetery rites; while in other periods one performs the appeasing rites, etc., as is explained [by *Varabodhi]. He explains that recitations made at other times than the established watches do not count.

One should do just as quoted in the "Lucid Exposition" (*abhisamaya*) [i.e., the commentary (Toh. 3066) by *Varabodhi on the *Susiddhi*]:

One must complete the muttering with recitation;
Then permanently protect it by doing
The muttering twenty-one times
To the Mother and Master of the Family.

The Mothers of the three Families are Locanā, Pāṇḍarā, and Māmākī.²⁹

(c) Terminating acts to the four members of muttering

The way in which one concludes the four members of muttering is to offer his roots of merit (*kuśala-mūla*) as a cause (*hetu*) for *siddhi* to the deity by means of the seal of the flask (*kalaśa-mudrā*).³⁰

Those who say that with this seal the chaplet is offered, have not studied [sufficiently]. However, after finishing the recitation, the chaplet is deposited in front of the deity, for it should not be borne on the body apart from the time of doing recitation while abiding in religious purity. Then one asks indulgence [for possible omissions and other imperfections of the service], escorts the deity away, and so forth.

Having recited for the main part of the watch, the steps of release at the limit of the watch are this: One releases in reverse order to the sequence in which the six gods were contemplated.

The meditative object in the sound of the *dhāraṇī* being recited is released by dwelling on the letters of the *dhāraṇī*; those, in turn, by

pas gtoñ ño / de yañ zla ba tsam la dmigs pas so / zla ba ni lhañi sku
 ʔbañ žig la dmigs pas so / mdun gyi sku de yañ rañ gi lhañi sku ʔbañ
 žig tu sems pas so /

/ bdag bskyed kyi lhañi sku de yañ deñi thugs kañi yig ʔbru ʔbañ
 žig tu sems pas so / de yañ sgra la dmigs pas so / sgra yañ lhañi ye šes
 kyi sku la dmigs pas so / de yañ chos kyi sku la dmigs pas so / de yañ
 mi dmigs par bdag gi de kho na ñid la dmigs par byaño / de yañ sgyu ma
 dañ smig rgyu la sogs par snañ ba rnam smin gyi lus la sems pas te /

/ dmigs pa rnams rim gyis bsdus nas mthar stoñ pa ñid la mñam par
 ʔhog ciñ / de nas sgyu ma lta bur ldañ ba yin pas thun btañ bañi skabs
 su yañ lhañi ña rgyal mi ʔdzin pa min no / de ltar byed pa de bla med
 kyi skabs su ñer bsdu byed pañi dod do /

/ de nas šer phyin gyi glegs bam bklag pa dañ / mchod rten gdab pa
 sogs byaño / ñin gcig bžin du ʔaň mchod pañi snod rnams bkru ba dañ /
 me tog phul ba rnams dus gsum du phyag pa dañ / bla gos la sogs pañi
 gos rnams dus gsum du bsñags šin bkru ba ʔam / bdug pa ʔam bsañ
 gtor byaño /

/ bzlas brjod dañ / sbyin sreg dañ / mchod pa sogs la / ñal ba dañ
 ʔphres pa ma gtogs par rtag tu bla gos bgo la / ñal ba dañ khrus byed
 pa ma gtogs par mthañ gos mi spañ žin rdul gyis ma gos par byaño /

/ bu mos bkal bañi skud pa dmar po le brgan rtsi ʔam / gur kum gyis
 btsos pa la mdud pa bor te / Om ā-ha-ra ā-ha-ra ba-nddā-ni šu-kra
 dha-ra-ñi si-ddha-rthe svā-hā / žes pa stoñ bzlas la srod kyi dus su-rked
 pa la bcinś nas ʔdzag pa bsruñ ño /

/ gñis pa bzlas brjod la mi ltos pañi bsam gtan la gsum / me la gnas
 pañi bsam gtan bśad pa / sgra la gnas pañi bsam gtan bśad pa / sgra
 mthar thar pa ster bañi bsam gtan bśad paño /

/ dañ po ni / gañ zag ji lta bu žig gis bsgom na lha drug bsgoms pa
 mthar phyin pa žig gis bsgom mo /

³¹ In the Anuttara Tantra, the equivalent phase is apparently the unification of body and mind as discussed by Mkhas grub rje near the end of his book and as already alluded to as the 'Perfection of Affiliation' among the five perfections in note 7, above.

³² In the *Mañjuśrī-mūla-tantra*, Sanskrit text p. 427, Tibetan text (Toh. 543), Derge Kg., *Rgyud ʔbum*, Na, 286b-1, the *dhāraṇī* is given with *hara hara* instead of *āhara āhara*.

dwelling on only the moon. The moon is released by dwelling on just the body of the deity; that body in front, by thinking only of one's own divine body.

That divine body of Self Generation is released by thinking only of the syllables in its heart; that, in turn, by dwelling on the sound; the sound, in turn, by dwelling on the Knowledge Body of the god; that, in turn, by dwelling on the Dharma-kāya. In turn, unsupported by that, one should dwell on the Self Reality (**ātma-tattva*). That, in turn, is released by thinking of the Maturation Body (*vipāka-kāya*) which appears as an illusion, mirage, and so forth.

Having summarized by steps those meditative objects, finally he is equipoised in voidness (*śūnyatā*). Thereupon, because he emerges in the fashion of an illusion, even at the time of giving up the watch, he should not release his hold on divine egoity. This procedure is equivalent to the unification in the phase of the Anuttara [Tantra].³¹

Thereupon one reads a Prajñāpāramitā book, establishes a *stūpa*, and so on. Moreover, everyday the offering vessels are washed, flower offerings three times swept away, upper and other robes three times praised and washed, or censed, or sprinkled [with holy water].

When muttering, making the burnt offering, making the offerings [for *siddhi*], etc., he must always wear the upper robe, except for the time of sleeping and reclining; and must not remove his lower robe nor allow it to be soiled with dust, except for the time of sleeping and washing.

He must tie a knot in a thread spun by a virgin (*kanyā*) and dyed with the red juice of the Safflower, or with saffron. He recites a thousand times, *Oṃ āhara āhara bandhane śukradhārāṇi siddhārthe svāhā*³² ("Oṃ. May the retainer of semen withhold, withhold, while the fettering is efficacious! *Svāhā*"), and binds [the thread] on his loins at night. This protects against seminal emission.

(2) MEDITATION WITHOUT MUTTERING

This has three sections, namely, exposition of the meditation (*dhyāna*) of dwelling in the flame, exposition of the meditation of dwelling in the sound, and exposition of the meditation granting freedom at the limit of the sound.

a) Meditation of dwelling in the flame

What type of person has this contemplation? The one who has come to the limit of the contemplation of the six gods has this contemplation.

/ tshul ji ltar bsgom na rañ lha bsgoms pañi thugs kar gsal žiñ ħbar
ba mar me lta buñi me lce bsgoms pañi nañ du bdag gi de kho na ñid
rtogs pañi rañ gi sems kyi de ñid rnam pa gañ bzla bar bya bañi sñags
kyi sgrañi rnam par grag par bsgom mo /

/ mthar phyin pañi tshad ni phyi rol tu bzañ btuñ la loñs ma spyad
kyañ / bkres skom gyi gnod pa mi ħbyuñ ba dañ / nañ du bde drod la
brten pañi tiñ ñe ħdzin skye baño /

/ gñis pa ni / rañ lhar bsgoms pañi thugs kar zla bañi dkyil ħkhor gyi
nañ du rañ ħdrañi lhañi sku phra mo žig bsgoms pañi thugs kar gsal
žiñ ħbar ba mar me lta bu bsam žiñ / deñi nañ du sñags kyi sgra grags
par bsgom mo / ħdi ni bzlas brjod dañ bcas pañi skabs kyi yi geñi sgra
la dmigs pa dañ mi ħdra ste / de šub řu dañ yid bzlas gañ yin ruñ rañ
gis bzlas pañi sgra la dmigs pa yin la / ħdi ni rañ gis bzlas pa ma yin
mar meñi nañ du sñags kyi sgra grag pa la logs nas ñan pa lta bur dmigs
pa ste/ me gnas kyi skabs su yañ ħdi dañ ħdraño /

/ ħdi yañ rnam pa sñags kyi sgrañi rnam par grag pa la ño bo rañ gi
sems kyi ño bor bsgom mo /

/ ħdi la dañ po lhañi sku la sogs pa rim gyis gsal btab ste / de nas lhañi
sku la sogs pa gžan rnams yid la mi byed par sgra ħbañ žig la sems ħdzin
pa yin la / me gnas kyi tshe me dañ sgra gñis la sems ħdzin pa yin no /

/ mthar phyin pañi tshad ni / dper na lha bsgoms pa mthar phyin pa
na / lha gtso ħkhor thams cad sku mdog phyag mtshan sogs ma ħdres
par mig gis mñon sum du mthoñ ba las kyañ gsal ba cig car du ħchar
ba ltar / ħdi yañ mthar phyin pa na sñags kyi yi geñi sgra sña phyi rim
can du ħchar ba ma yin par rna bas mñon sum du thos pa las kyañ gsal
bañi rnam pa cig car du yid ñor ħchar baño /

/ de thams cad ni mtshan ma dañ bcas pañi rnal ħbyor ro /

What is the method of contemplation? One contemplates himself as the deity; in his heart he contemplates a tongue of flame, like a bright and blazing butter lamp, and in it he discerns the Self Reality; and he contemplates the aspect of his mind's reality as the tone of the sound of whatever *dhāraṇī* is to be uttered.

The standard for having come to the limit is as follows: When one does not feel the pangs of hunger and thirst, although not partaking of external food or drink, and when one depends on internal warmth and beatitude, the *samādhi* is produced.

(b) Meditation of dwelling in the sound

One contemplates himself as the deity; in his heart, inside the moon-*maṇḍala*, he contemplates a tiny body of the deity, similar to himself. In its heart, he imagines [a flame] like that of a burning butter lamp, and within [the flame], he contemplates the tone of the sounds of the *dhāraṇī*. This is not the same as the dwelling on the sounds of the syllables in the phase attended with muttering. In that case, it was a dwelling on the sounds recited by oneself, whether the recitation be whispered or mental. In the present case, there is no recitation by oneself: one dwells on the tone of the sounds of the *dhāraṇī* within the flame, heard as a bystander. The situation in the phase of dwelling in the flame is also like the present case.

And again the present case, one contemplates its aspect as the tone of the sounds of the *dhāraṇī* and its essence as the essence of one's own mind.

In the present case, one vividly imagines the body of the god, and so on, in sequence. Thereupon, one hold the mind solely on the sound, paying no attention to other objects, such as the body of the god. On the other hand, at the time of dwelling in the flame, one holds the mind on both fire and sound.

The standard for having come to the limit is as follows: For example, when one goes to the limit of the contemplation of a god, the bodies, colors, hand symbols, and so on, of the chief god and of all his retinue become simultaneously more clearly visible than ever when seen without loss of definition before the [ordinary] eye. Likewise in the present case, when one reaches the limit, the sounds of the syllables of the *dhāraṇī* do not appear one after another, but arise in the mind simultaneously, more clearly and distinctly than when heard by the ear as audible sound.

All those [i.e., (1) Meditation with muttering, and (a) and (b) of (2) Meditation without muttering] are *yoga* with signs (*sanimitta-yoga*).

/ gsum pa ni / spyir źi lhag zuñ ħbrel gyi tiñ ñe ħdzin pha rol tu phyin pañi theg pa dañ / sñags kyi theg pa gñis kañi lam gyi gzuñ śiñ lta bu yin la / de la pha rol tu phyin pañi theg par źi gnas sñon du bsgrubs nas / mtshan ñid tshañ ba grub pa na de la brten nas lhag mthoñ bsgrubs te / de mtshan ñid tshañ ba grub pa na źi lhag zuñ ħbrel du ħgro ba yin la / sñags kyi rgyud sde bźi po gañ las kyañ / źi gnas logs su sgrub tshul bśad kyañ ma bśad / dgos kyañ mi dgos te / lhañi rnal ħbyor bsgoms pa ñid kyiś źi gnas mtshan ñid tshañ ba ħgrub pa yin pas /

/ rgyud sde goñ ma gñis su rags pa dañ / phra bañi lhañi rnal ħbyor gñis mthar phyin pa na źi gnas mtshan ñid tshañ ba ħgrub ciñ / bya spyod gñis su deñi dod lha drug bsgom pa dañ / me gnas dañ sgra gnas kyi bsam gtan mthar phyin pa na ħgrub ste /

/ sgra nas kyi bsam gtan bsgoms pañi rañ stobs kyiś lus sems śin tu sbyañs pa dños su ħdren thub pa na źi gnas mtshan ñid tshañ ba grub pa yin no /

/ bya spyod la sku phyag rgya chen po bsgom pa / gsuñ sñags bsgom pa / thugs de kho na ñid bsgom pa gsum las /

/ dañ po ni / lha drug bsgom pañi /

/ gñis pa ni / bzlas pa dañ bcas pañi bsam gtan gyi skabs kyi sñags kyi yi geñi sgra la dmigs pa dañ / yi geñi gzugs la dmigs pa rnams kyañ yin mod kyi / dños gźi ni me dañ sgra la dmigs pañi bsam gtan gñis kyi skabs kyi sñags kyi sgra la dmigs pañi /

/ gsum pa ni / thugs de kho na ñid la dmigs pa dañ / mtshan ma med pañi rnal ħbyor dañ / sgra gnas kyi bsam gtan gyi mthañ ste / rjes su chos skuñi rigs ħdrañi rgyu stoñ ñid bsgoms pas / chos skuñi thar pa ster bas sgra mthar thar pa ster bañi bsam gtan te de gsum don gcig go /

³³ In the Anuttara Tantra, the two *yogas* are covered in the 'Steps of Production (*utpatti-krama*)'. 'Rough' then means the rough visualization of the limbs of the deity (lhañi yan lag rags par snañ ba tsam mñon sum, *Sñags rim chen mo*, 350a-3); or 'Here, the 'rough' form is the god(s) arranged in the *mañḍala*; and the 'fine' form is the deity arranged in their eye and other [bodily locations]' (ñdir rags pa ni dkyil ħkhor la bkod pañi lha yin la phra ba ni de dag gi mig la sogs pa bkod pañi lhañi, *Sñags rim chen mo*, 350b-2, 3).

³⁴ Buddhaguhya (Toh. 2670), Thu, 26b-7, describes the meditation this way: "The expression 'granting freedom at the limit of the sound' should be considered. The previously mentioned 'limit of the sound' is silence (**niḥśabda*); when one dwells solely on the sound of the *mantra* and then releases it, there is the limit of the sound. The meditation is the mindfulness that the *mantra* at the limit of the sound has granted the freedom abiding in the intrinsic nature of the Dharmakāya" (sgra mthar thar pa ster ba ñid / ces gsuñs pa de brtag par byaño / de la goñ du smos pañi sgrañi mthañ ni sgra med pa ste / gsañ sñags kyi sgra tsam la gnas pa yoñs su btañ ba ni sgrañi mthañ / sgrañi mthañ der gsañ sñags kyi chos kyi skuñi rañ bźin du gnas pa rnam par thar pa ster ba dran pa ni bsams pañi).

(c) Meditation granting freedom at the limit of the sound

In general, the *samādhi* in which Calming (*śamatha*) and Higher Vision (*vipaśyanā*) are combined together (*yuganaddha*) is the backbone, so to say, of the path of both the Pāramitā-yāna and Mantra-yāna. Of those, in the Pāramitā-yāna, having first developed Calming and having attained in full measure its characteristics, one develops, on the basis of that, Higher Vision. Having attained in full measure the characteristics of the latter, one proceeds to Calming and Higher Vision combined together. However, in none of the four Tantra divisions is the method of accomplishing explained in terms of Calming, nor is that necessary, because by the contemplation itself of the *yoga* of the deity, one develops the complete characteristics of Calming.

Thus, in the two higher Tantras [i.e., the Yoga and Anuttara] one accomplishes the complete characteristics of Calming when reaching the limit of the two *yogas* of the deity, the rough and the fine.³³ The equivalent to that in the Kriyā-Caryā is the accomplishment [of those complete characteristics] when contemplating the six gods and when reaching the limit of the meditations of dwelling in the flame and dwelling in the sound.

If, through one's own power of contemplation in the meditation of dwelling in the sound, one is able to attract in actuality the physical and mental cathartic (*kāya-praśrabdhi* and *citta-praśrabdhi*), one accomplishes the complete characteristics of Calming.

In the Kriyā-Caryā one contemplates the body as the Great Seal (*mahā-mudrā*), speech as Incantation (*dhāraṇī*), and mind as Reality (*tattva*).

Body as the Great Seal: This is the contemplation of the six gods.

Speech as Incantation: This is the meditative object in the sounds of the syllables of the Incantation, and the meditative object in the form of the syllables, in the phase of meditation attended with muttering. However, the main part is the meditative object in the sounds of the Incantation in the phases of meditation of dwelling in the flame and meditation of dwelling in the sound.

Mind as Reality: This is [the three things, viz.] the meditative object in the Reality of the mind, the *yoga* without signs, and the limit of the meditation of dwelling in the sound. Because it constitutes the contemplation of voidness which is the basis of the affiliation with the Dharmakāya at a subsequent time, it grants the freedom of the Dharmakāya, and thus is the meditation which grants freedom at the limit of the sound.³⁴ That being so, those three are identical.

/ de la mtshan ma dañ bcas paḥi bsam gtan mthar phyin kyañ / de dag la ḥkhor baḥi rtsa ba bcod paḥi dños gñen med pas / ḥkhor baḥi rtsa ba gcod pa la mtshan ma med paḥi rnal ḥbyor dgos so / de bsgom pa na lhaḥi sku la sogs pa kun rdzob paḥi rnam pa gañ yañ mi bsgom par stoñ pa ñid kyi dpyad sgom dañ ḥjog sgom la mkhas par byas nas man ñag bzin du bsgom mo / de bsgoms paḥi rañ stobs kyis lus sems śin sbyaṅs dños su ḥdren thub pa na / lhag mthoñ mtshan ñid tshañ ba grub pa yin no /

/ gsum pa bsñen pa las su ruñ nas dños grub sgrub paḥi tshul ni / śes rab dañ / tshe ḥphel ba la sogs pa źi rgyas dañ / drag poḥi las sgrub paḥi sñon du bsñen pa btañ ste / de nas las la sbyar dgos te / ḥdi ni rgyud sde bźi gaḥi lugs so /

/ de la tshe bskal chen mañ po thub pa la sogs paḥi dños grub chen po rnams sgrub pa la ni / mtshan bcas dañ / mtshan med kyi rnal ḥbyor gñis ka mthar phyin pa dgos kyi / nad źi ba dañ gdon źi ba sogs kyi dños grub sgrub pa la ni de tsam mi dgos so /

/ źi ba dañ rgyas pa dañ / drag poḥi las ni rim pa bzin du / de bzin gśegs paḥi rigs dañ / padmaḥi rigs dañ / rdo rjeḥi rigs kyis bsgrub ste / dños grub mchog dañ / ḥbriñ dañ / tha ma yañ de ltar bsgrub bo / rigs gsum po re re la yañ dños grub rab ḥbriñ tha ma gsum gsum dañ / źi rgyas dañ drag po gsum gsum yod pas / rañ rañ gi rigs kyi bdag po dañ / rigs kyi yum dañ / rigs kyi khro bos źi sogs gsum byaḥo /

/ dños grub gsum du ḥbyed lugs la sgo mañ ste / ño boḥi sgo nas ni rig ḥdzin dañ / mñon śes dañ / bstan bcos kun śes pa sogs ni rab bo / mi snañ ba dañ bcud len dañ / rkañ mgyogs sogs ni ḥbriñ ño / gzan dbaṅ du ḥdu ba dañ bsad bskrad sogs ni tha maḥo /

⁸⁵ The two Tibetan terms are employed by Tsoñ-kha-pa in his *Lam rim chen mo*, especially in the *śamatha* section. The first (*dpyad sgom*) is deliberative insight, and the second (*ḥjog sgom*) is the stoppage of the mind on a sole object or single area of thought.

⁸⁶ By service, Mkhas grub rje has already indicated that he means the four members of muttering. When he states below that one must also accomplish the *yoga* without signs for the great magical talents (*siddhi*), it might be inferred that meditation without muttering can be considered a type of service. In the Anuttara Tantra there are two kinds of service according to the *Guhyasamāja-tantra*. In the last chapter of the Sanskrit text, which is called the *Uttaratantra* and published as a separate work in the Tibetan translation (Toh. 443; the *Mūlatantra* is Toh. 442), there is this verse (p. 162, lines 18-19): / sāmānyottamabhedena sevā tu dvividhā bhavet / vajracatuṣkeṇa sāmānyam uttamaṃ jñānāmṛtena ca /. However, as the verse is quoted in Tibetan translation in the *Śāggs rim chen mo* (129b-4), with concluding line *mchog ni yan lag drug gis so*, it appears that *jñānāmṛtena* is a corruption for *śaḍaṅgena*; and the verse is translated accordingly: "By the varieties of common and superior, service is of two kinds — common by the diamond quaternion, superior by the six members." The

Even when one reaches the limit of the meditations with signs he is still without the basic antidote that eradicates the root of the 'cycle of transmigration' (*saṃsāra*). For eradicating the root of *saṃsāra*, one must have the *yoga* without signs (*animitta-yoga*). In the latter contemplation, one does not contemplate any conventional aspect, such as the body of a god, but contemplates according to the precepts through becoming skilled in the analyzing contemplation (*dpyad sgom*) and the stoppage contemplation (*hjog sgom*) of voidness.³⁵ If, through one's own power of contemplation in that manner, one is able to attract in actuality the physical and mental cathartic, one accomplishes the complete characteristics of Higher Vision.

(3) ACCOMPLISHMENT OF SIDDHI AFTER APPROPRIATE SERVICE

It is the method in all four Tantra divisions that before one accomplishes the rites [called] Appeasing, Prosperity, and Terrible, with [their attendant *siddhi*, of the varieties] 'insight', 'prolongation of life', and so on, one must first enact the service (*sevā*)³⁶ and then attend to the rites.

Thus, for accomplishing the great *siddhis*, such as prolonging life through many great aeons (*mahākalpa*), one must reach the limit of both the *yoga* with signs and the *yoga* without signs; but for accomplishing the *siddhis* of allaying illness and allaying demons, etc., that much is not necessary.

Appeasing, Prosperity, and Terrible rites (*karma*) are accomplished in that order by, respectively, the Tathāgata Family, the Padma Family, and the Vajra Family. In the same order, one accomplishes superior, middling, and lower *siddhis*. Moreover, as in each of the three Families there are all three of the *siddhis* called superior, middling and lower, as well as all three of the rites called Appeasing, Prosperity, and Terrible, one performs the three rites of Appeasing, etc. by means of the Master of the Family, Mother of the Family, and Wrathful One of the Family, respectively, in each of the Families.

There are many ways of distributing the *siddhis* among the three classes. Classified according to their nature, 'wisdom holding' (*vidyā-dhara*), supernormal faculties (*abhijñā*), and perfect comprehension of the *śāstras* (technical treatises), are superior. Invisibility, vigour, and swiftness of foot, are middling. Subjecting others to one's will, killing, and frightening, are lower.

two kinds of service are prevalent respectively on the Steps of Production and the Steps of Completion.

/ rtags kyi sgo nas ni rdzas ḥbar ba dañ / du ba ḥthul ba dañ dro ba
las gsum mo /

/ gzi las ni / lus kyi dañ rdzas kyi dañ loṅs spyod kyi dños grub bo /
/ gsuñ ba poḥi sgo nas ni ḥphags pa dañ / lha dañ / sa bla baḥi sñags so /
/ dños grub ster ba po mchog yin yañ sgrub pa pos legs par ma ḥbad
paḥi bsñen pa las dños grub tha ma stsol ba yañ yod la / legs par bsñen
na ni tha mas kyañ gzan la bslaṅs nas dños grub mchog ster ba yañ yod
do /

/ rmi lam cho ga bzin brtags pa na / rmi lam du dkon mchog gsum
dañ / rañ gi lha dañ / byañ sems dañ ḥkhor rnam bzi dañ / ri dañ glañ
po dañ / ḥbab chu dañ nor dañ / gos rñed pa sogs dgaḥ baḥi rmi lam
rmis na sgrub pa brtsam par byaḥo /

/ lhaḥi rnal ḥbyor gyi skabs su bkres pa chuñ ba dañ nad las thar pa
dañ / śes pa khyad par can ḥbyuñ ba dañ / lhag par gzi mdaṅs che zin
brtan pa dañ / rmi lam bzañ zin bden pa rmi ba dañ / bzlas brjod la
dgaḥ ru soñ ba dañ / ṅal ba chuñ zin dri zim po bro ba dañ / yon tan
lhur len pa dañ / lha la gus pa cher soñ na bzlas sgom gnad du soñ baḥi
rtags su legs grub las bśad la /

/ bsam gtan phyi ma las / ma dad pa dañ sñoms las dañ / bkres skom
gyi zil gyis non pa dañ rgod pa dañ yid kyi gduñ ba che ba dañ / las la
the tshom za ba dañ bzlas brjod dañ / bsam gtan la mi zen pa dañ / cal
col gyi gtan la dgaḥ ba dañ / bya ba min pa la ḥjug pa dañ / gdon gyis
brlams pa dañ / rmi lam ṅan pa rmi ba sogs ni lha gzan du phyogs paḥi
rgyu dañ / chags sdañ dañ / rgyags pa dañ / sgyu la sogs pa zi ba dañ /
bzlas brjod la yid rgyun ldan du gnas pa ni lha mñon du phyogs paḥi
rgyur gsuṅs so /

³⁷ These omens are mentioned in the *Mañjuśrī-mūla-tantra* (S. 291.20 = T. 225a-4; S. 318.25 ff. = T. 244b-1 ff.), with the Sanskrit terms respectively, *jvalita*, *dhūma*, and *uṣma*.

³⁸ The translation 'earth-bound' is consistent with the pronouncer of the lowest type of incantation aiming at an occult power; it is also consistent with one of the Sino-Japanese equivalents for *bhauma* given in Shūki Yoshimura, *Chibetto-go Jiten*. *Sōkō-han* (Kyoto, 1955-56), p. 1005.

Classified by their omens, the three types occur after blazing substance, rising smoke, and warmth.³⁷

Classified by their bases, there are the *siddhis* of [one's own] body, of [ritual] substances, and of possessions (*bhoga*).

Classified by their pronouncers, there are the Incantations (*dhāraṇī*) of the nobility (*ārya*), of the gods (*deva*), and of the earth-bound (*bhauma*).³⁸

Although the bestower of *siddhi* be of highest rank, he may even grant lower *siddhi* because the one who accomplishes did not serve with the proper exertion. If one serves well, then even a low ranking deity, having petitioned other [higher ranking ones], may grant superior *siddhi*.

How is a dream interpreted ritually? When in a dream one has a joyful dream of the Three Jewels [i.e., the Buddha, Dharma, and Saṅgha], one's own deity (*svadevatā*), the Bodhisattvas and the fourfold congregation (*catuḥpariṣad*) [i.e., lay Buddhists, novices, postulants, and monks (and nuns)]; mountains, elephants, cascades, the obtaining of riches and clothing, and so on, he should exert himself toward the accomplishment.

The *Susiddhi* explains that when one is in the phase of *yoga* of the deity, these are the omens that his muttering and contemplation are succeeding: trifling hunger, freedom from illness, outstanding awareness, great and strong nimbus (*tejas*), good dreams and prophetic dreams, rapture during the muttering, negligible fatigue, emission of fragrant odors, earnest application to acquiring merit, deep reverence toward the deity.

The *Dhyānottara* explains the causes for departure of the deity to be these: lack of faith, slothfulness, discomfiture by hunger and thirst, distraction, downheartedness, doubts concerning the rite, disinclination toward the muttering and meditation, delight in idle talk, prohibited pursuits, demonic obsession, the dreaming of bad dreams, and so on; and explains the causes for approach of the deity to be these: the allaying of craving, hatred, pride, deceit, and so on, and the continuous dwelling of the mind in the muttering.

/ gñis pa spyod paḥi rgyud kyi rnam g'zag la gñis / rgyud kyi dbye ba
bstan pa dañ / lam gyi rim pa la slob paḥi tshul lo /

/ dañ po ni / spyod rgyud kyi rgyud thams cad kyi gtso bo ni rnam par
snañ mdzad mñon par byañ chub paḥi rgyud yin la / de gsuñ pa po gañ
gis gnas gañ du gsuñs na / rgyal ba śā-kya thub pa ḥdiḥi loñs spyod
rdzogs paḥi sku rnam par snañ mdzad gañ chen mtshos g'zi dañ sñiñ po
me tog gis brgyan paḥi ḥjig rten gyi khams kyi ḥog min stug po bkod
paḥi gnas su gsuñs te / de la g'zi dañ sñiñ po me tog gis brgyan paḥi ḥjig
rten gyi khams kyi bkod pa phyag na rdo rje dbaṅ bskur baḥi rgyud las
rags rim gsuñs śiñ / sañs rgyas phal po che las rgyas par gsuñs te /

/ de la gliñ b'zi baḥi ḥjig rten gyi khams bye ba phrag brgya bsdoms
pa la stoñ gsum gyi stoñ chen poḥi ḥjig rten gyi khams gcig go / de bye
ba phrag brgya bsdoms pa la g'zi dañ sñiñ po me tog gis brgyan paḥi ḥjig
rten gyi khams kyi rgyud gcig go / de bye ba phrag brgya bsdoms pa la
deḥi rgyud bar ma gcig go / de bye ba phrag brgya bsdoms pa la deḥi
rgyud rab ḥbyams gcig go / de bye ba phrag bsdoms pa la g'zi dañ sñiñ
po me tog gis brgyan paḥi ḥjig rten gyi khams kyi bkod pa ste / de yoñs
su rdzogs paḥo /

¹ Buddhaguhya's extended commentary on the *Mahāvairocana-tantra* (Toh. 2663, the *Hgrel bsad*) states in the commentary on the first chapter that of the four bodies of the Buddha, two do not teach, namely, the Dharma-kāya and the body residing in the *bodhicitta*. By the blessing (*adhiṣṭhāna*) of those, the other two bodies, the Sambhoga-kāya and Nirmāṇa-kāya, teach the Dharma. The first two bodies are beyond speech, the other two, expressive. To use the terminology of Junjiro Takakusu, *The Essentials of Buddhist Philosophy*, 2d ed. (Honolulu, 1949), p. 149, the first two are the Buddha's *static* aspect, the other two his *dynamic* aspect. The Diamond Realm (*vajra-dhātu*) and Nature Realm (*dharmā-dhātu*) correspond, respectively, to these two aspects. These two realms are represented symbolically by the two chief *maṇḍalas* of the Japanese Shingon Sect. Buddhaguhya explains in the same place that *dharma* is of two kinds: *dharma* of full comprehension and *dharma* of scripture (*rtogs paḥi chos dañ lun gi chos*). The *dharma* of full comprehension is, in turn, of two kinds: supreme (*paramārtha*) and conventional (*saṃvṛti*). The supreme kind has the characteristic of thusness, the void intrinsic nature. The conventional *dharma* is the per-

CHAPTER FIVE

2. FUNDAMENTALS OF THE CARYĀ TANTRA

There are two parts: the varieties of the Tantra, and method of studying the steps of the path.

a. *The varieties of the Tantra*

The chief of all Tantras of the Caryā Tantra class is the *Mahāvairocana-abhisambodhi-tantra* (Toh. 494). By whom was it preached, and where? It was preached by Vairocana, the Body of Complete Enjoyment (*sambhoga-kāya*)¹ of the Victor Śākyamuni, by the lake of the snowy range in the Akaniṣṭha Ghanavyūha of the worldly realms (*lokadhātu*) called Kusumatalagarbhālaṃkāra ("Adornment with flowery floors and inner chambers").² The general features of a worldly realm Kusumatalagarbhālaṃkāra are stated in the *Vajrapāṇy-abhiṣeka-tantra* (Toh. 496); an extensive description is found in the *Buddhāvataṃsaka* (Toh. 44, chapter eight).

There, 1000³ of worldly realms of the four continents constitute a 1000³ system called *Trisāhasramahāsāhasra* worldly realms. 1000³ of those taken together are a single series of the worldly realm Kusumatalagarbhālaṃkāra. 1000³ of those taken together are a single medium series. 1000³ of those taken together are a single wide-spread series. 1000³ of those taken together are an array (*vyūha*) of worldly realms Kusumatalagarbhālaṃkāra. That takes in everything.

vision of the three realms (desire, form, and formless) by the Tathāgata's Body Speech, and Mind. It is basic to the Tantras that men *affiliate* with those three mysteries of the Buddha by means of finger gestures (*mudrā*), incantations (*dhāraṇī*), and profound concentration (*saṃādhi*). The object is to merge one's stream of consciousness (*citta-saṃtati*) with that of a Bodhisattva of the tenth stage in the retinue of the Sambhoga-kāya (cf. Chapter I, p. 21, above) and thus to receive the teaching of the Sambhoga-kāya.

² The Sanskrit expression Kusumatalagarbhālaṃkāra is drawn from the *Gaṇḍavyūha*, p. 396.21, Kusumatalagarbhavyūhālaṃkāra, translated into Tibetan, Derge Kg., Phal Chen, Vol. A, 229a-2, *gzi dañ sñiñ po me tog gi rgyan gyis brgyan pa*.

/ rgyud ḥdi de bzin gsegs paḥi rigs kyi rgyud yin te ḥdi las rnam par
snañ mdzad kyi dkyil ḥkhor g'zal yas khañ sum rim / gtso boḥi 'zal nub
sgo la gzigs pa gcig gis thog drañs paḥi dkyil ḥkhor gsum ston no / deḥi
rgyud phyi ma žig kyañ yod de / de las kyañ dkyil ḥkhor gñis tsam ston
no /

/ spyod rgyud kyi padmaḥi rigs kyi rgyud bod du ma ḥgyur ro /
/ rdo rjeḥi rigs la phyag na rdo rje mñon par dbaḥ bskur baḥi rgyud
ni rtsod med do / phyag na rdo rje gos sñon can gyi rgyud dañ / rdo rje
sa ḥog gi rgyud la sogs pa la bu ston rin po che la sogs pas the tshom
gyi gnas su mdzad do /

/ gñis pa la bži / lam bsgom paḥi snod du ruñ bar bya baḥi phyir dbaḥ
bskur ba dañ / snod du gyur nas dam tshig dañ sdom pa dag par bya ba
dañ / dam tshig la gnas nas sñon du bsñen pa ji ltar bya ba dañ / bsñen
pa las su ruñ nas dños grub ji ltar bsgrub paḥo / dañ po gñis ni bya rgyud
dañ thun moñ pa yin pas bśad zin to /

/ gsum la gñis / mtshan ma dañ bcas paḥi rnal ḥbyor dañ / mtshan ma
med paḥi rnal ḥbyor ro / deḥi dañ po ni stoñ ñid kyis ma zin paḥi lhaḥi
rnal ḥbyor yin žin / gñis pa ni stoñ ñid kyis zin paḥi lhaḥi rnal ḥbyor
la byaḥi / stoñ ñid rkyañ ba bsgom pa la mi bya ste / stoñ ñid rkyañ pa
bsgoms pas ḥtshañ mi rgya žin / mtshan ma med paḥi rnal ḥbyor gyis
dños grub gñis ka mi ḥgrub par gsuñs pas so / mtshan bcas kyi rnal ḥbyor
bsgom paḥi sñon du stoñ ñid bsgom pa btañ yañ de tsam gyis mtshan
med kyi rnal ḥbyor du mi ḥgroḥo /

/ mtshan ma dañ bcas paḥi rnal ḥbyor la gñis / phyiḥi yan lag bžiḥi
bzlas brjod dañ / nañ gi yan lag bžiḥi bzlas brjod do /

/ dañ po ni / rañ gi sems rañ bzin gyis grub pas stoñ par gtan la phab

³ The three tiers are presumably the Body, Speech, and Mind of the Tathāgata. Accordingly, the eaved and storied palace represents the Nature Realm (*dharmadhātu*), as in note 1, above.

⁴ Klon rdol Bla ma states (Dza, 10a-7) that the Continuation Tantra is Chapter Seven in the edition of the Basic Tantra: deḥi rgyud phyi ma rim par phyed ba ḥam lehu bdun pa.

⁵ Discussed in Chap. IV, above, pp. 141-55.

⁶ The two kinds are explained in Tsoñ-kha-pa's *Sñags rim chen mo*, Peking ed., 86a-4, by a quotation from the *Mahāvairocana-tantra*: "O Master of the secret folk (*guh yakādhipati*), there are two kinds of divine form (or: form of the gods): pure and impure. The pure one has the nature of full comprehension and is free from all image. The impure one is the form attended with image; it has color and shape. By means of the two kinds of divine form, two kinds of requirements are fulfilled. By the one attended with image, the magical talent (*siddhi*) attended with image arises; by the one free from image, the magical talent free from image." The two kinds of yoga are of course involved respectively with the two kinds of divine form.

⁷ By "both *siddhis*" Mkhas grub rje has in mind the ones attended with image and the ones free from image, as per the preceding note.

This [Mahāvairocana] Tantra is a Tantra of the Tathāgata Family. It describes three *maṇḍalas*, beginning with the one in which the face of the Lord is turned toward the West gate — (the three) constituting three tiers of the storied-palace (*kūṭāgāra*) in the *maṇḍala* of Vairocana.³ There is also a Tantra Continuation, which, however, describes only two *maṇḍalas*.⁴

No Tantras of the Padma Family in the Caryā Tantra class have been translated into Tibetan.

In the Vajra Family, there is no controversy concerning the *Vajrapāṇy-abhiṣeka-tantra* (Toh. 496). But such works as the *Nilāmbaradhara-vajrapāṇi-tantra* (Toh. 498) and the *Vajrapātāla-tantra* (Toh. 499) were viewed with suspicion by Bu ston Rin po che and others.

b. *Method of studying the steps of the path*

There are four parts: initiation (*abhiṣeka*) given for the sake of making one a fit receptacle for intense contemplation of the path; purification of the vows (*saṃvara*) and pledges (*samaya*); procedure of preliminary service (*pūrva-sevā*) after being committed to the pledges; manner of accomplishing *siddhis* after aptitude in the service. The first two parts because shared with the Kriyā Tantra, have already been discussed.⁵

(1) PROCEDURE OF PRELIMINARY SERVICE AFTER BEING COMMITTED TO THE PLEDGES

There are two phases: Yoga with images; Yoga without images. The first of these is the yoga of the deity not governed by voidness; the second, the yoga of the deity governed by voidness.⁶ However, one should not contemplate only voidness, because one does not become a Buddha by merely contemplating voidness: it is explained that one does not accomplish both *siddhis* by means of the Yoga without images.⁷ Moreover, if someone enacts the contemplation of voidness prior to the contemplation of Yoga with images, with that alone he does not pass into Yoga without images.

(a) *Yoga with images (sanimitta-yoga)*

This has two sections: Muttering, consisting of four external members; Muttering, consisting of four internal members.

Muttering, consisting of four external members

One contemplates the inseparability of the 'Self Reality' (*ātma-tattva*)

paḥi bdag gi de kho na ṇid dan / lhaḥi gnas lugs raṇ bzin gyis grub pas
 stoṇ paḥi lhaḥi de kho na ṇid gñis dbyer mi phyed par bsgoms paḥi
 stoṇ paḥi naṇ las raṇ gi sems zla baḥi dkyil ḥkhor gyi rnam par bsgom
 mo / deḥi steṇ du om yig gser gyi mdog can bsam / de las ḥod kyī spro
 bsdu byas ḥdus yoṇ su gyur pa las / raṇ ṇid rnam par snaṇ mdzad chen
 po žal gcig phyag gñis mñam gžag gi phyag rgya mdzad pa / sku gser gyi
 mdog can ḥbar baḥi phreṇ bas ḥkhrigs pa / padma dkar po dan zla baḥi
 gdan la bzugs pa / dbu rgyan dan thor tshugs can / dar laḥi stod gYogs
 dan / smad gYogs bsams par bskyed pa ni bdag gi gžiḥo / skad cig gis
 dkroṇ skyed byed paḥaṇ bśad do /

/ de nas raṇ gi mdun du raṇ ḥdraḥi de bzin gśegs pa bsgom ste gžan
 gyi gžiḥo /

/ deḥi thugs kar raṇ gi sems zla baḥi dkyil ḥkhor gyi rnam par bsgom
 pa ni sems la gžol baḥi gžiḥo /

/ deḥi steṇ du bzlas byaḥi sñags kyī yi ge dgod pa ni sgra la gžol baḥo /
 de la dmigs nas śub bu dan yid kyī bzlas pa bya zin lha la sems ḥdzin
 pa dan / yid bzlas kyī tshe srog rtsol bsdams nas bya ba ni bya rgyud
 kyī skabs dan ḥdra la / de la bzlas paḥi graṇs ni ḥbum mo /

/ gñis pa ni stoṇ paḥi naṇ las / A Ā Am Aḥ / bzi gaṇ ruṇ las sñar ltar
 bskyed paḥam / yaṇ na rgyal ba śā-kya thub par bskyed de / bdag gi
 gžiḥo / deḥi thugs kar zla baḥi dkyil ḥkhor yoṇs su dag pa me loṇ nos
 gñis pa lta bu bsam ste / de la brtan pa thob pa raṇ gi lus lhaḥi lus su
 mthoṇ gi bar du bsgom par gsuṇs so /

/ zla baḥi naṇ du sñar bśad pa lta buḥi rnam snaṇ bsgom ste gžan gyi
 gžiḥo /

/ deḥi thugs kar bdag gi sems zla baḥi dkyil ḥkhor gyi rnam par bsam
 ste sems la gžol baḥo /

/ deḥi steṇ du sñags kyī yi ge bsam ste sgra la gžol baḥo / de la yaṇ
 bzlas brjod gñis bya ba dan srog rtsol bsdam pa sñar bzin bya ste / bzlas
 brjod ḥbum phrag gcig go /

* Cf. the *Mahāvastu* in the selection of Franklin Edgerton, *Buddhist Hybrid Sanskrit Reader* (New Haven, Conn., 1953), p. 31: "risen like a pillar of jewels" and "rising like a second sun" (ratanayūpam iva abhyudgato ... dvitīyam ādityam iva udayantam).

* See above, pp. 173-4.

— wherein one concludes that one's own mind is void of intrinsic nature (*svabhāva-siddhi*), from the 'Deity Reality' (*devatā-tattva*) — wherein one [concludes that] the ultimate state of the deity is void of intrinsic nature. And one contemplates one's own mind under the aspect of the moon-disk in the realm of the void. On the moon-disk he imagines the syllable *Oṃ* in golden color, emitting beams of light. He gathers them together and from their metamorphosis is himself generated into Vairocana with one face and two hands, making the seal of equipoise (*samāpatti-mudrā*), his gold-colored body wrapt by a blazing garland and seated on a cushion of a white lotus and a moon. He has head ornaments and chignon and is attired in upper and lower monk's garb of silk. This is the 'Subjective Ground' (*bdag gi gzi*). It is also called the 'momentary reproduction risen' (**abhyudita*).⁸

Thereupon he contemplates the Tathāgata, like himself, in front of himself. This is the 'Objective Ground' (*gzan gyi gzi*).

The intense contemplation of his own mind in the shape of a moon-disk within the [Tathāgata's] heart is the 'Ground Immersed in the Heart' (*sems la gzol baḥi gzi*).

The arrangement on that [moon-disk] of the syllables of the *dhāraṇī* to be recited is the 'Immersion in Sound' (*sgra la gzol ba*). Dwelling on that, he makes the whispered and mental recitation while holding his mind on the deity. While reciting mentally he must bind the *prāṇa* and *āyāma* as in the case of the Kriyā Tantra.⁹ The recitation is to be made 100,000 times.

Muttering, consisting of four internal members

From the sphere of the void, one generates as before [a deity] or the Victor Śākyamuni from any of the four letters A, Ā, Aṃ, Aḥ. This is the 'Subjective Ground'. It is taught that in the heart of that [deity] he imagines an unblemished moon-disk like a mirror with two surfaces. He fixes [his attention] on it, contemplating his own body until he sees it as the body of the deity.

He intensely contemplates Vairocana on the moon, as described before. This is the 'Objective Ground'.

In the heart [of Vairocana] he imagines his own mind in the shape of a moon-disk. This is the 'Immersion in the heart'.

On it he imagines the syllables of the *dhāraṇī*. This is the 'Immersion in Sound'. Here, too, the two kinds of recitation and the binding of the *prāṇa* and *āyāma* are the same as before. Recitation is to be performed 100,000 times.

/ gñis pa mtshan ma med paḥi rnal ḥbyor ni / chos thams cad rañ
bžin gyis grub pas stoñ par gcig tu bral sogs kyi rigs pas ñes par byas
paḥi ñes šes kyi rgyun goms par byed pa yin la /

/ de bsgom paḥi lag rjes la / mtshan bcas kyi rnal ḥbyor mthar phyin
pa las lhaḥi sku mñon sum bžin du yid ñor gsal ba de ñid /blo kha phyogs
pa tsam gyis rtsol med du snañ stoñ tshogs pa sgyu ma lta buḥi lhaḥi skur
ḥchar baḥi lhag mthoñ mtshan ñid tshañ ba ḥdren thub kyi bar du
bsgom mo /

/ de ltar mtshan med kyi rnal ḥbyor bsgom paḥi tshul rgyas par rnam
snañ mñon byañ dañ / deḥi ḥgrel pa slob dpon sañs rgyas gsañ bas mdzad
paḥi bsduḥ ḥgrel las gsuñs te / dbu ma sgom rim dañ yañ mthun no /

/ gsum pa bsñen pa las su ruñ nas / dños grub bsgrub paḥi tshul ni /
ral gri la sogs pa phyi rdzas la brten nas / ral griḥi rig pa ḥdzin pa sogs
bsgrub pa dañ / nañ gi lus kyi gnas rnam su sa chu mi ruñ gi dkyil
ḥkhor bsgoms nas / ži rgyas la sogs paḥi las bsgrub pa dañ / ḥjam dpal
la sogs paḥi sgrub pa byas nas / byañ sems de dag gis mgo la ñug paḥam /

¹⁰ For *manas*-face and *buddhi*-side, consider the previous remark about “a mirror with two surfaces”. This terminology seems to be consistent with Kashmir Śaivism’s description of *buddhi* as a two-sided mirror: cf. K. C. Pandey, *Abhinavagupta; an Historical and Philosophical Study* (Benares, 1935), p. 252. In the latter system, one side of the *buddhi*-mirror reflects external objects, such as a jar seen by the eyes, at the time of perception. The other side of the *buddhi*-mirror reflects the revived residual traces (*saṃskāra*), as in remembrance and the dream state. In the present Buddhist nomenclature, the first side of the *buddhi* is called the *manas*-face; the reverse side of the *buddhi*, the *buddhi*-side. Hence, the limit of Yoga with images is still involved with the first side of the “mirror” but with eidetic or “realistic” imagery. Thereafter, Yoga without images is involved with the reverse, or inward-directed, side, on which one cognizes things as arising dream-like or as void — to use Mahāyāna Buddhist language. The first kind of Yoga is thus equivalent to the non-tantric Buddhist terminology of *śamatha*, “calming”, or *samādhi* with a single area of thought. This *samādhi* leaves an impression or “signature”, which becomes the motivating impression, a *samādhi-saṃskāra*, for the second kind of Yoga, which cognizes the illusion and is thus equivalent to the non-tantric Buddhist terminology of *vipaśyanā*, “higher vision”.

¹¹ The implications of the foregoing note and Mkhas grub rje’s present statement is that success in Yoga with images and in Yoga without images attracts, respectively, the complete characteristics of calming (*śamatha*) and of higher vision (*vipaśyanā*). Hence, these two Yogas attain the aims of non-tantric Buddhist meditation while not employing the specific procedures of orthodox Buddhism. It is not obvious if Mkhas-grub-rje has in mind a particular definition when he refers to the “complete characteristics of higher vision”. However, in consideration of Tsoñ-kha-pa’s *Lam rim chen mo*, especially the meditative section (*śamatha*), the complete characteristics of calming would certainly include the cathartic of body and of mind (*kāyacittapraś-raddhi*). The complete characteristics of higher vision would require the complete characteristics of calming as a base (hence the *samādhi-saṃskāra* alluded to in the foregoing note) and would include the full comprehension of both the supreme and the conventional (as alluded to in note 1, above).

(b) Yoga without images (animitta-yoga)

This is the habituation in the decisive knowledge that concludes through higher cognition that all things (*sarvadharmāḥ*) are void and not isolated, as regards accomplishment by intrinsic nature.

The "signature" (*lag rjes*) of that intense contemplation is the transfiguration of the body of the deity on the *manas*-face (*gid rdo*) as though before the eyes, after reaching the limit of Yoga with images. And when he contemplates in the manner by which that brightness appears only on the *buddhi*-side (*blo kha phyogs pa*)¹⁰ without leaving it, and the body of the deity appears to be like the illusion of a void accumulation, he is able to attract the complete characteristics of higher vision (*vipaśyanā*).¹¹

The method of intense contemplation in Yoga without images is explained intensively in the above way by the *Vairocana* (Toh. 494) as well as in the concise commentary (the *Pinḍārtha*, Toh. 2662) by Buddhahūya. Moreover, it is consistent with the Mādhyamika *Bhāvanā-krama*.¹²

(2) MANNER OF ACCOMPLISHING SIDDHIS
AFTER APTITUDE IN THE SERVICE

In this Tantra it is set forth that by taking recourse to external materials such as the sword (*khaḍga*), one accomplishes the [*siddhi*] *khaḍga-vidyā-dhara*,¹³ and so forth; that by contemplating intensely the earth, water, fire, and wind *maṇḍalas* at their positions within the body,¹⁴ one accomplishes the rites of Appeasing, Increasing, and so forth; that by

¹² By *Bhāvanā-krama*, Mkhas grub presumably refers to all three works of that title by Kamalaśīla (Toh. 3915-3917). Tibetan tradition holds that Kamalaśīla was following the Mādhyamika position. In the Caryā Tantra section of Tsoñ-kha-pa's *Snags rim chen mo*, only the last of the three works (*sgom rim tha ma*) is cited. This is a passage including a quotation from the *Ārya-Ratnamegha-sūtra*, and Tsoñ-kha-pa's comments (92a-1): "This states that the analysis by discriminative insight (*pratyavekṣaṇa-prajñā*) is the engagement in Yoga without images, and states accordingly that if one gives up the discriminative insight, he does not engage in Yoga without images." Tsoñ-kha-pa regularly exchanges the terminology of "discriminative insight" (T. *so sor rlog pa'i śes rab*) with "higher vision" (*lhag mthoñ*): hence Mkhas grub's remark that the *Bhāvanā-krama* is consistent with those Tantric works in this respect.

¹³ Cf. *Sādhana-mālā*, Vol. I, p. 156: "When there is *siddhi*, he gains mastery of the *khaḍga-vidyādhara*" (*siddhe sati khaḍgavidyādharaḍhipatir bhavati*).

¹⁴ The usual location of these "disks" (*maṇḍala*) is water disk in heart, earth disk in privities, fire disk in throat, and wind disk in navel.

legs zes bya ba byuñ byuñ du bzlas brjed byas paḥi mthar de dag byuñ
 ba na / byaṅ chub kyi sems mi brjed paḥi tiñ ñe ḥdzin ḥthob par rgyud
 ḥdi las gsuṅs te / de la sogs paḥi dños grub bsgrub tshul du ma žig gsuṅs
 so /

evoking Mañjuśrī and so forth, those Bodhisattvas touch one's head, or say, "Excellent! (*sādhū!*)"; and that if they appear at the conclusion of reciting "Appear, appear!" one obtains the *samādhi* 'The unforgotten Mind of Enlightenment'. And the Tantra explains many methods of accomplishing such *siddhis* as those.

/ gsum pa rnal hbyor rgyud kyi rnam g'zag la gñis / yo gaḥi chos ḥkhor
bskor tshul dañ / lam gyi rim pa la slob tshul lo /

/ dañ po ni / yo gaḥi lugs kyi mñon par rdzogs par ḥtshañ rgya baḥi
tshul bśad zin la / yo gaḥi sgos kyi chos kyi ḥkhor lo bskor tshul ni /

/ ḥog min na b'zugs paḥi rnam par snañ mdzad de ñes pa lña ldan gyi
loñs spyod rdzogs paḥi sku yin pas ḥog min las g'zan du nas yañ mi g'segs
śiñ / des rnam par snañ mdzad sprul sku źal b'zi pa cig sprul pa des ri
rab kyi rtse mor byon nas rdo rje rin po cheḥi khañ bu brtsegs paḥi g'zal
med khañ du b'zugs te / srid pa tha ma paḥi byañ chub sems dpaḥ señ
geḥi gzugs su sprul paḥi señ geḥi khri la b'zugs śiñ / mi bskyod pa la sogs
paḥi de b'zin g'segs pa g'zan b'zi yañ / srid pa tha ma paḥi byañ chub sems
dpaḥ glañ po che la sogs paḥi gzugs su sprul paḥi glañ po che la sogs
paḥi khri la b'zugs nas /

/ chos kyi ḥkhor lo bskor baḥi yo-gaḥi rgyud thams cad rtsa rgyud
dañ / bśad rgyud dañ / cha mthun gyi rgyud gsum du ḥdus so /

/ de la rnal hbyor rgyud thams cad kyi rtsa ba ni de ñid bsdus pa yin
la / der dañ por gleñ gis don gñis phun sum tshogs paḥi rnam snañ bstan

¹ *Supra*, Chapter I.

² The title *Tattvasaṃgraha* means "collection of categories". According to Pad-mavajra's *Tantrārthāvatārayākhyāna* (Toh. 2502), which we cite in abbreviation as *Avatāra-vyākḥ*, there are thirty-seven categories (*tattva*), which we give in Sanskrit reconstruction: (1) hr̥daya, (2) mudrā, (3) mantra, (4) vidyā, (5) adhiṣṭhāna, (6) abhiṣeka, (7) samādhi, (8) pūjā, (9) ātmatattva, (10) devatattva, (11) maṇḍala, (12) prajñā, (13) upāya, (14) hetu, (15) phala, (16) yoga, (17) atiyoga, (18) mahā-yoga, (19) guhyayoga, (20) sarvayoga, (21) jāpa, (22) homa, (23) vrata, (24) siddhi, (25) sādhana, (26) dhyāna, (27) bodhicitta, (28) śūnyatā-jñāna, (29) ādarśa-jñāna, (30) samatā-jñāna, (31) pratyavekṣaṇa-jñāna, (32) kṛtyānuṣṭhāna-jñāna, (33) vi-śuddhadharmadhātu-jñāna, (34) ākarṣaṇa, (35) praveṣaṇa, (36) bandhana, (37) vaśikāra.

³ According to Śākyamitra's commentary on the *Tattvasaṃgraha* called *Kosalālaṃ-kāra* (Toh. 2503), 2b-1, the initial summary of the merits (*guṇa*) of Vairocana begins with the words, "*vajra-adhiṣṭhāna* of all the Tathāgatas". Hence, the two goals are "surpassing possession of both the diamond blessing (*vajra-adhiṣṭhāna*) of all the

CHAPTER SIX

3. FUNDAMENTALS OF THE YOGA TANTRA

There are two parts: the method by which the Yoga Wheel of the Law was set in motion; the method of studying the steps of the path.

a. *Method by which the Yoga Wheel of the Law was set in motion*

Since the method of becoming a Manifest Complete Buddha (*abhisambuddha*) according to the Yoga school has already been explained,¹ we now take up the method by which the special Wheel of the Law of Yoga was set in motion.

Vairocana, dwelling in the Akaniṣṭha Heaven, does not proceed elsewhere because he is the Sambhoga-kāya possessing the five certainties. But with the magical apparition (*nirmita*) of a Vairocana Nirmāṇa-kāya having four heads, he proceeded to the summit of Mt. Sumeru and took his place in the eaved palace (*kūṭāgāra*) of precious thunderbolts. There he took his place on a lion's throne (*simhāsana*) formed of the Bodhisattvas in their last life who had been transformed into the appearance of lions. Then he took his place on a throne consisting of elephants and the like, formed by the remaining four Tathāgatas who are Akṣobhya and so forth and by the Bodhisattvas in their last life who had been transformed into the appearance of elephants and the like.

Thereupon, he set in motion the Wheel of the Law of the Yoga Tantra, including the Fundamental Tantra of all the Tantras of the Yoga class, the Explanatory Tantras, and the Tantras which conform to [respective] sections (*cha mthun*) [of the Fundamental Tantra].

Among them, the fundamental one of all the Yoga Tantras is the *Tattvasaṃgraha* (Toh. 479).² In that work the initial summary (*nidāna*) shows Vairocana as having the perfection of the two goals (*artha*).³

Tathāgatas and the manifold knowledge of the pledge (*samaya*)" (de bžin gśegs pa thams cad kyi rdo rjeñi byin gyis brlabs dañ / dam tshig gi ye śes nam pa sna tshogs

pas de la thob ḥdod bskyed do / de skyes pa na thob bya de mñon du
byed paḥi thabs ni de man chad kyi rgyud thams cad kyis ston la / ḥjig
rten las ḥdas ma ḥdas kyi dños grub bsgrub paḥi thabs thun moñ pa ni
rtsa baḥi rgyud kyis ston ciñ / de la yañ dum bu bži ste / rdor dbyiñs
dañ ḥjig rten gsum rgyal lam kham s gsum rnam rgyal dañ / ḥgro ḥdul
dañ / don grub gyi dum buḥo /

/ de la de bžin gśegs pa dañ deḥi rigs gñis las / de bžin gśegs paḥi sgra
ni de bžin gśegs paḥi rigs lña ka la ḥjug la / de bžin gśegs paḥi rigs kyi
sgra ni rnam snañ gi rigs kyi byañ sams sogs la ḥjug gi / rigs bžiḥi byañ
sams sogs la mi ḥjug go /

/ de la dum bu dañ pos ni de bžin gśegs pa dañ / de bžin gśegs paḥi
rigs kyi dbaṇ du byas paḥi lam rnam ston no / gñis pas ni rdo rjeḥi rigs
te mi bskyod paḥi rigs dañ / gsum pas ni padmaḥi rigs te ḥod dpag med
kyi rigs dañ / bži pas ni sams can gyi ḥdod pa rdzogs par byed paḥi rin
po cheḥi rigs te rin ḥbyuñ gi rigs kyi dbaṇ du byas paḥi lam rnam ston
no /

/ rigs lña yod pa las rtsa rgyud la bži las ma bsad pa ni sams can gyi
bsam pa rdzogs par byed paḥi byed pa poḥi sgo nas rin po cheḥi rigs
yin la / las su bya baḥi sgo nas las kyi rigs yin pas las dañ byed pa po
gcig tu bsdu pa yin par sañs rgyas gsañ bas bsad do /

/ de la rgyud phyi ma žig dañ phyi maḥi phyi ma žig dañ gñis yod de /

/ rgyud phyi ma ni nañ gi tiñ ñe ḥdzin gyi rnal ḥbyor la dgaḥ baḥi
gdul bya mchog gi don du gsuñs pa ste / dum bu bži ga las gsuñs paḥi

kyi khyad par dañ ldan pa). We observe that the two goals are respectively noumenal and phenomenal. In non-Tantric Mahāyāna Buddhism, the two goals of the Bodhi-sattva are (1) for himself, Complete Enlightenment, and (2) for others, helping them to Nirvāṇa.

⁴ *Avatāra-vyākḥ.*, Derge ed., 98a-1: “‘Magical success’ (*siddhi*, *dños grub*) means the complete attainment of what was aspired” (kun gyis smon par bya baḥi gnas te). *Ibid.*, 98a-1, 2: “Accomplishment of *siddhi*” (*siddhi-sādhana*, *dños grub bsgrub pa*) is the means (*upāya*) of attaining it. Contemplating the deity and performing rosary muttering, while taking recourse to such substances as malachite (*lig-bu-mig*) and (?) lamp-black [or antimony] (*srod-añjana*), one attains whatever he desires.”

⁵ The Vajradhātu section is probably the most important one. It is the basis of the *Vajradhātu Maṇḍala*, for which see B. Bhattacharyya, ed., *Niṣpannayogāvalī of Mahāpaṇḍita Abhayākara Gupta* (Baroda, 1949), pp. 54, ff. This *maṇḍala* was elaborated in China and became one of the two chief *maṇḍalas* of the Shingon Sect of Japanese Buddhism. The other *maṇḍala* of the latter sect is elaborated from a **Dharmadhātu Maṇḍala*, presumably drawn from the *Mahāvairocana-tantra* (Toh. 494) which is the chief Carya Tantra in the Indo-Tibetan classification.

⁶ In the Derge edition of the *Tattvasaṃgraha*, which runs in the *Rgyud ḥbum*, Vol. Ņa from folio 1 to 142a, the Tantra Continuation begins at 106a-6. Presumably the Continuation of the Continuation is the last part of the *Tattvasaṃgraha* text as found in the Kanjur. Ānandagarbha's *Tattvāloka* (Toh. 2510) discusses the Tantra Con-

Therefore, it generates the desire to attain them. Assuming that [the desire] has been generated, all of the subsequent Tantra teaches the means of realizing those goals to be attained, and the Fundamental Tantra teaches the common means of accomplishing mundane and supra-mundane *siddhis*.⁴ Furthermore, that work has four sections, namely,

- (1) Diamond (or Thunderbolt) Realm (*vajra-dhātu*);⁵
- (2) Victory over the Three Worlds (*trilokyavijaya*);
- (3) Training the Living Beings (*jagad-vinaya*);
- (4) Achieving the Objective (*siddhārtha*).

The text contains the expressions “Tathāgata” and “Tathāgata Family” (*tathāgata-kula*). “Tathāgata” stands for the five Tathāgata Progenitors. “Tathāgata Family” stands for the Bodhisattvas and so forth of Vairocana’s Family, and does not stand for the Bodhisattvas and so forth of the other four Families.

The first section [of the four sections] shows the ways of subduing the Tathāgata (i.e., Vairocana) and the Tathāgata Family. Again, the second, third, and fourth sections, respectively, show the ways of subduing the Vajra Family, which is Akṣobhya’s Family; the Padma Family, which is Amitābha’s Family; the Ratna Family fulfilling the desires of the living beings, which is Ratnasambhava’s Family.

The fact that the Fundamental Tantra only describes four, although there are five Families, is explained by Buddhaguhya as a merger of action (*karma*) and agent (*kāraka*) since it has the Ratna Family in the sense of the agent that accomplishes the wishes of the living beings and has the Karma Family in the sense of the action that does so.

That Tantra has a Tantra Continuation (*uttaratantra*) and a Continuation of the Continuation (*uttarottara*).⁶

The Tantra Continuation was expressed for sake of the highest candidate who delights in the *yoga*⁷ of inner *samādhi*.⁸ It explains exten-

tinuation in the first chapter, ending Li, 24b-7; thereafter, Ānandagarbha discusses the Continuation of the Continuation in the manner now to be set forth by Mkhas grub rje. Śākyamitra’s *Kosalāṃkāra* commentary (Toh. 2503) on the *Tattvasaṃgraha* finishes its commentary on the Tantra Continuation at Derge Vol. Ri, 165b-5, and its commentary on the Continuation of the Continuation at Ri, 187b-3.

⁷ *Avatāra-vyākḥ.*, 97a-4: “‘Union’ (*yoga*, *rnal hbyor*) means union (*sbyor ba*) with the *dharmadhātu* [the interior objects of the mind (*manas*), according to Buddhist Abhidharma theory; the ‘source of natures’ (*dharmodaya*) and the Absolute ‘Object’ (*paramārtha*) in Buddhist Tantra] by means of Knowledge (*jñāna*):...”

⁸ *Avatāra-vyākḥ.*, 96a-2, 3: “‘Profound Concentration’ (*samādhi*, *tiñ ne ḥdzin*) is the mental orientation that is the gateway of personal liberation through suppressing other wanderings of discursive thought and through fixing the mind one-pointedly on the meditative object. Furthermore, it has two varieties: Intrinsic Profound Con-

mchog gi dños grub bsgrub paḥi thabs rnams rgyas par bśad pa dañ / ma tshañ ba kha bskañ ba sogs kyi sgo nas bśad do /

/ rgyud phyi maḥi phyi ma ni nañ gi tiñ ñe ḥdzin gyi rnal ḥbyor gyis ḥjigs skrag la / bzlas pa dañ mchod pa sogs kyi phyiḥi bya ba la dgaḥ baḥi gdul bya phal paḥi dbaṇ du byas nas gsuñs te / dum bu bži ga nas gsuñs paḥi ḥjig rten paḥi dños grub bsgrub paḥi thabs rnams rgyas par bśad pa dañ kha bskañ ba sogs kyi sgo nas bśad do /

/ ḥo na rgyud sde bžir ḥjog tshul gñis las / gcig la phyiḥi bya ba khruś dañ gtsaṇ sbra sogs dañ / nañ gi rnal ḥbyor gñis las phyiḥi bya ba la dgaḥ baḥi gdul byaḥi dbaṇ du byas nas gsuñs pa bya rgyud dañ / phyiḥi bya ba dañ nañ gi rnal ḥbyor gñis cha mñam du spyod pa la dgaḥ baḥi gdul byaḥi dbaṇ du byas na gsuñs pa spyod rgyud dañ / de gñis las nañ gi tiñ ñe ḥdzin gyi rnal ḥbyor la dgaḥ baḥi gdul byaḥi dbaṇ du byas nas gsuñs pa rnal ḥbyor rgyud dañ / nañ gi rnal ḥbyor la dgaḥ baḥi gdul byaḥi dbaṇ du byas nas gsuñs śiñ rnal ḥbyor de las rnal ḥbyor gžan goñ na med paḥi rgyud la rnal ḥbyor bla med kyi rgyud du bžag pa dañ /

/ rnal ḥbyor rgyud kyi rgyud phyi maḥi phyi ma phyiḥi bya ba la dgaḥ baḥi gdul byaḥi ched du bśad pa gñis ḥgal lo sñam na / dper na gsañ ba ḥdus paḥi gdul bya la bskyed rim mthar phyin nas kyañ thun moñ gi dños grub don du mi gñer bar / rdzogs rim ñams su blañs nas chod la mchog gi dños grub thob pa don du gñer baḥi gdul bya mchog rin po

centration and Conforming Profound Concentration. Intrinsic Profound Concentration is the liberation of the Tathāgata and of the *mahāsattvas* [i.e. the Great Bodhisattvas, perhaps those on the last three Stages]. Conforming Profound Concentration means that the *yogin* who is practising *dhāraṇis* accomplishes in conformity with that [liberation of the Tathāgata and of the *mahāsattvas*]” (tiñ ñe ḥdzin ni rnam par rtog paḥi rgyu ba gžan bkag nas dmigs paḥi don la sems rtse gcig par gnas nas rañ gi rnam par thar paḥi sgo yid la byed paḥo / de la yañ gñis te / rañ bžin gyi tiñ ñe ḥdzin dañ / rjes su mthun paḥi tiñ ñe ḥdzin to / rañ bžin gyi tiñ ñe ḥdzin ni de bžin gśegs pa dañ sems dpaḥ chen po rnams kyi rnam par thar paḥo / rjes su mthun pa ni sñags spyod paḥi rnal ḥbyor pa ñid de dañ rjes su mthun par bsgrub pa ste)...

⁹ *Avatāra-vyākḥ.*, 97b-5: “‘Muttering’ (*jāpa*, *bzlas pa*) is the means of pleasing the deity by way of muttering incantations and of uttering the [deity’s] “heart” (**ḥṛdaya*) (*sñiñ po brjod pa*) ...”

¹⁰ *Avatāra-vyākḥ.*, 96a-5, 6: “‘Offering’ (*pūjā*, *mchod pa*) is the method of pleasing oneself and others with necessary items that are excellent (phun sum tshogs par ldan paḥi yo byad kyis bdag gžan mñes par bya baḥi thabs). Furthermore, it has two varieties, external offering and internal offering...”

¹¹ *Thob yig* II, 71b-1, ff., gives the information as presented in the *Pradīpodyotana* (Toh. 1785). The five types are called “jewel-like person” (*rin po che lta buḥi gañ zag*), “red-lotus-like person” (*pad-ma lta buḥi gañ zag*), “white-lotus-like person” (*pad dkar lta buḥi gañ zag*), “sandlewood-like person” (*ca-nda-na lta buḥi gañ zag*), and “blue-lotus-like person” (*ut-pa-la lta buḥi gañ zag*). A verse is expressed for each; the one for the “jewel-like person” running as follows: “The person called jewel-like has pure

sively the means of accomplishing the highest *siddhis* that are mentioned in the four sections; and it explains in a way that supplements points not adequately covered [in the Fundamental Tantra].

The Continuation of the Continuation was expressed for subduing the ordinary candidates who, fearing the danger attendant on the *yoga* of inner *samādhi*, have delight in such outer actions as muttering (*jāpa*)⁹ and offering (*pūjā*).¹⁰ It explains extensively the means of perfecting the mundane (*laukika*) *siddhis* that are mentioned in the four sections; and it explains in a way that supplements points [not adequately covered in the Tantra and its Continuation].

Now, there are two methods laid down in the four Tantra divisions, namely, *outer action* (**bāhya-kriyā*), such as bathing, cleaning, etc.; and *inner yoga* (**adhyātma-yoga*). The Kriyā Tantra was expressed for subduing the candidates (*vineya*) who delight in *outer action*, while the Caryā Tantra was expressed for subduing the candidates who delight in practicing *outer action* and *inner yoga* in equal measure. The Yoga Tantra was expressed for subduing the candidates who delight in the *yoga* of *inner samādhi*, while the Anuttara Yoga Tantra is the incomparable Tantra for subduing the candidates who delight in *inner-yoga*.

Is this contradiction to the second exposition — that of the Continuation of the Continuation of the Yoga Tantra — expounded for the sake of the candidates who delight in *outer action*? To answer the question, we note that among the candidates of the *Guhyasamāja*¹¹ there is the highest candidate, called the “jewel-like person”, who, having arrived at the limit of the Steps of Production (*utpatti-krama*), does not aim at the common (*sādhāraṇa*) *siddhis*, but taking the Steps of Completion

morality, is accomplished in learning, possesses insight (*prajñā*), is one in mental series (**ekasamāna*, **ekatantra*) [with the Sambhoga-kāya], and teaches well what he has learned” (tshul khirms dag ciñ mkhas la sgrin / śes rab ldan ciñ rgyud gcig pa / thos nas legs par ston pa ni / rin chen źes byahi gañ zag go). Bhavyakīrti writes in his *Pradīpodyotana-vyākhyāṭikā* (Toh. 1793), Derge, f. 3a-3: “The ‘sandlewood-like’ is in the family of fools (*blun poñ rigs can*); the ‘blue-lotus-like’ has inferior faculty (*indriya*) (*dbañ po dman pa*); the ‘white-lotus-like’ has intermediate faculty (*dbañ po bar pa*); the ‘red-lotus-like’ has keen faculty (*dbañ po rno ba*); the ‘jewel-like’ has the most excellent of faculties (*dbañ po rab kyi rab po*).” *Thob yig* II, 72a-5, ff., on the basis of the *Pradīpodyotana*, shows a difference of instruction to these candidates in terms of alternatives (*sañkoñi*, *mthañ drug*), which are: evident meaning (*ñitārtha*, *ñes don*), hinted meaning (*neñārtha*, *drañ don*), standard terminology (*yathāruta*, *sgra ji bzin pa*), coined terminology (*na-yathāruta*, *sgra ji bzin pa ma yin*), twilight language (*samdhi-bhāṣā*, *dgoñs pa can*), non-twilight language (*na-samdhi-bhāṣā*, *dgoñs pa can ma yin pa*). The evident meaning, standard terminology, and twilight language are expressed to the ‘jewel-like person’. The other three alternatives are expressed to the other four types of persons.

che lta buhi gañ zag dañ / bskyed rim mthar phyin par byas nas thun
moñ gi dños grub grub pa chen po brgyad la sogs pa don du gñer bañi
gdul bya phal pa padma dkar po lta bu la sogs pañi gañ zag rigs bñi ste /
ched du bya bañi gdul bya rigs gñis yod pa ltar / rnal ḥbyor rgyud kyi
ched du bya bañi gdul bya la yañ gtso bo dañ phal pa gñis yod pañi nañ
nas ched du bya bañi gdul byañi gtso boñi dbaṇ du byas nas bśad pa
yin gyi / phal pañi dbaṇ du byas pa min pas ñes pa med do /

/ ḥo na dum bu bñiḥi lam ḥdi gañ zag tha dad pa bñi ḥam / ḥo na te
gañ zag gcig rim gyis ḥkhrīd pañi gnas skabs mi ḥdra ba bñi yin sñam na /
ḥdi la dpal mchog ḥgrel chen las / de bñin gśegs pa lñañi zlos pa po ste
sgrub pa po ni rañ bñin bzañ ba / dug gsum cha mñam la spyod pa dañ /
de bñin gśegs pañi rigs kyi sgrub pa po ni ḥdod chags śas che ba dañ /
dum bu gñis pañi gdul bya ni že sdañ śas che ba dañ / gsum pañi gdul
bya ni gti mug can nam log lta can dañ / bñi pañi gdul bya ni ser sna śas
che bar gsuñs pas / gañ zag rgyud tha dad pa bñi yin no /

¹² According to *Pradīpodyotana*, Derge, Ha, 154a-5, ff., the accomplishment of supramundane *siddhi* through the Steps of Completion is indicated by this verse of the *Guhyasamāja* (Chap. XV, p. 108): "Having the pledge of *yoga* and stationed in the diamond of meditation, he sees the Body associated with the *dharmacakra*, surrounded by all the Buddhas" (dharmacakragataṃ kāyaṃ sarvabuddhaiḥ parivṛtam / paśyate yogasamayo dhyānavajrapraṭiṣṭhitāḥ /). Supramundane *siddhi* is accomplished by this seeing.

¹³ The number of *mahāsiddhis* is also eight in the Hindu Yoga; see Alain Danielou, *Yoga, The Method of Re-Integration* (London, 1949), pp. 137 ff. A list of eight in the Buddhist Tantras is found in *Sādhana-mālā*, Vol. II, No. 172, p. 350, Abhayākara-gupta's *Kurukullāsādhana*. Using the Tibetan translation (Toh. 3209) for the equivalent Tibetan terms, we have 1. khaḍga, ral gri; 2. añjana, mig rtsi; 3. pādālepa, rkañ pañi byug pa; 4. antardhāna, mi snañ bar ḥgyur ba; 5. rasarasāyana, bcud kyis len; 6. khecara, mkhañ spyod; 7. bhūcara, žiñ skyoñ [sic. for žiñ spyod]; 8. pātālasiddhi, sa ḥog grub pa. Tsoñ-kha-pa discusses the list in several of his works, e.g. his *Rgyud bśad thabs kyi man ñag gsal bar bstan pa* (Toh. 5286), f. 49a; and his *Srog rtsol gyi de kho na ñid gsal ba* (Toh. 5285), f. 39a. Tsoñ-kha-pa's lists have *ri-lu* (**piṇḍarūpa*) in place of 7. bhūcara; and assuming an equivalence here, the eight may be explained (with the aid of Tsoñ-kha-pa's works) as follows:

1. "To be invincible with the sword (i.e. in battle)."
2. "To remove blindness"; an ointment for the eyes, which when applied, enables one to see all the *devas* and *nāgas*.
3. "To be swift of foot"; or the foot ointment enabling one to be so.
4. "To be invisible".
5. "To have the elixir of youth."
6. "To walk in the sky."
7. "To shape into a ball" (assuming *ri-lu* stands for the *bhūcara* item); this means to shape any of the nine kinds of flesh, namely that of man, elephant, horse, cow, dog, ass, camel, buffalo, and wolf, into the size of a thumb; and to shape any of the "ambrosias" (*amṛta*), such as ordure, urine, blood, and semen, into the size of a barley grain.

(*niṣpanna-krama*) to heart, prudently aims at obtaining the highest *siddhis*.¹² There are also the ordinary candidates, the four classes of persons called "white lotus-like" and so forth, who, having arrived at the limit of the Steps of Production, seek the common *siddhis*, such as the eight *mahāsiddhis*.¹³ Hence there are two kinds of candidates for the high goal (*uddeśa*) [of that Tantra]. In the same way, there are also the chief and the ordinary among the candidates for the high goal of the Yoga Tantra. When the topic is the subduing of the chief among the candidates for the high goal, there is no [discussion of] subduing the ordinary ones. Hence there is no discrepancy.

Does this path of four sections refer to four different persons, or to four different phases in the sequential guidance of a single person? The great commentary on the *Śrī-Paramādyā* (i.e. the *Śrī-Paramādīṭikā*, Toh. 2512, by Ānandagarbha) states that the reciter and evoker of the five Tathāgatas has a good nature and acts with the three poisons in equal parts;¹⁴ the evoker of the Tathāgata Family has a preponderance of lust (*rāga*); the candidate of the second section has a preponderance of hatred (*dveṣa*); the candidate of the third one, delusion (*moha*) or wayward views (*mithyā-dṛṣṭi*); the candidate of the fourth, avarice (*mātsarya*). For this reason, there are four different mental series (*saṃtāna*) of persons.¹⁵

8. "To have dominion over the entities of the underworld."

The word *añjana* of No. 2 presumably refers to the same substance as the *srod-añjana* of the Tibetan text in note 4, above.

¹⁴ The three poisons are lust (*rāga*), hatred (*dveṣa*) and delusion (*moha*). The meaning of acting with the three poisons in equal parts is found in non-Tantric Buddhism, e.g. Asaṅga's *Śrāvakabhūmi*; cf. his definition of the *samaprāptaḥ pudgalaḥ* (Sanskrit from Bihar manuscript of *Śrāvakabhūmi*; Tibetan, Derge ed., *Sems tsam*, Vol. Dži, 68a-5, f.) — he means a person who has previously not developed a penchant toward some particular fault (lust, etc.), and hence when those faults (the three poisons) do arise, they arise equally. The idea is that none of the three poisons is sufficiently strong to appear in a dominant role, and this is consistent with saying the candidate has "a good nature".

¹⁵ The correspondences between the sections, Tantric Families, and persons can be tabulated as follows:

Section of Fundamental Tantra	Family	Lord	Person's Consciousness
1. Diamond Realm	Tathāgata	Vairocana	lust
2. Victory over the Three Worlds	Vajra	Akṣobhya	hatred
3. Training the Living Beings	Padma	Amitābha	delusion
4. Achieving the Objective	(Ratna (Karma	Ratnasambhava) Amoghasiddhi)	avarice

/ dum bu bži paḥi gdul bya ser sna can du gsuṅs paḥi tshig zur gyis
slob dpon ḥdiḥi dgoṅs pa yaṅ sṅar slob dpon saṅs rgyas gsaṅ bas bśad
pa daṅ mthun par mñon no /

/ yaṅ ḥgrel pa de las / ño bo ñid daṅ / rnam par smin pa daṅ / loṅs
spyod rdzogs pa daṅ / sprul paḥi sku daṅ bži dum bu bžiḥi rigs daṅ rim
pa bžin sbyar ba daṅ / de bžin du me loṅ lta bu daṅ / mñam pa ñid daṅ /
so sor rtog pa daṅ / bya ba grub paḥi ye śes bži daṅ rim pa bžin sbyar
ba daṅ / byaṅ chub kyi sems daṅ / sbyin paḥi phar phyin daṅ / śes rab
kyi phar phyin daṅ / brtson ḥgrus kyi phar phyin daṅ rim pa bžin du
sbyar nas / bśad pa ni thob byaḥi ḥbras buḥi sgo nas bśad ste /

/ de ltar byas na gdul bya re reḥi thob bya la yaṅ rigs bži ga tshaṅ ba
dgos pas / cha mñam la spyod pa sogs kyi gdul bya rigs bži po re re yaṅ
dum bu bži gaḥi gdul byar ḥoṅ ño /

/ rnam snaṅ gi go ḥphaṅ mñon du byed pa ni / dum bu bži po re re las
rgyas pa daṅ / ḥbriṅ daṅ / bsdus pa la dgaḥ baḥi gdul bya gsum gyis /
daṅ poḥi sbyor ba daṅ / dkyil ḥkhor rgyal mchog daṅ / las rgyal mchog gi
tiṅ ñe ḥdzin gsum bsgom tshul rgyas ḥbriṅ bsdus pa gsum gsuṅs so /

¹⁶ For the priority of Buddhaguhya to Ānandagarbha, see Chapter I, note 13, *supra*. The *Avatāra-vyākḥ.*, which is a commentary on Buddhaguhya's *Avatāra* (2501), clarifies Mkhas grub rje's point here, because in a passage beginning 113b-7 it explains that "since the living beings to be trained are of four kinds according as they possess lust, hatred, delusion, or pride (*māna*), his [the Bhagavat's] teachings are of four kinds as antidotes. ... As the antidote for the sentient beings who are high in wealth, proud, etc., he taught the perfections of enjoyment in the Ratna Family..." The expression "pride" for the candidate of the fourth section is consistent with Asaṅga's *Śrāvaka-bhūmi*; but in Asaṅga's non-Tantric Buddhism, this candidate is given the meditative object of "analysis of the elements" (*dhātuprabhedā*). The explanation "sentient beings who are high in wealth, proud, etc." shows that the expression "avarice" is sufficiently close to the connotation here of "pride" to justify speaking of indirect consistency.

¹⁷ *Avatāra-vyākḥ.*, 98a-4, 5: "'Mirror-like Knowledge' is the higher cognition that appearances are devoid of intrinsic nature" (me loṅ lta buḥi ye śes ni snaṅ la raṅ bžin med par rtogs paḥo). "'Equality Knowledge' is the higher cognition that makes no distinction between oneself and another" (mñam pa ñid kyi ye śes ni bdag gžan du mi ḥbyed par rtogs paḥo). "'Discriminative Knowledge' is the higher cognition that universal characteristics (*sāmānya-lakṣaṇa*) and individual characteristics (*sva-lakṣaṇa*) are devoid of intrinsic nature" (so sor rtog paḥi ye śes ni spyi daṅ raṅ gi mtshan ñid raṅ bžin med par rtogs paḥo). "'Knowledge of the procedure of duty' is what works for goals without distinguishing oneself and another" (bya ba grub paḥi ye śes ni bdag gžan du mi ḥbyed par don mdzad paḥo). *Avatāra-vyākḥ.*, 98a-5, ff. also explains the fifth *jñāna* — the 'Knowledge of the pure Natural Realm' (*viśuddhadharmadhātujñāna*). It is the location of the realm of the other four [i.e. where they are] as well as their object (*viṣaya*) [i.e. what they 'know'] (de dag gi naṅ du yaṅ gnaṅ pa ste / de dag gi yul du gyur pa). The text explains the four Knowledges in terms of the 'Knowledge of the pure Natural Realm', and concludes its treatment by identifying the fifth *jñāna* with the great Nirvāṇa.

¹⁸ *Avatāra-vyākḥ.*, 98a-3: "'Mind of Enlightenment' (*bodhicitta*) is the resolve of enlightenment attended with voidness and compassion. Besides, there are two kinds:

When this teacher (i.e. Ānandagarbha) uses the expression “avarice” for the candidate of the fourth section, his purport appears indirectly (*zur gyis*) to be consistent with the earlier explanation by the teacher Buddhaguhya.¹⁶

The same commentary matches correspondentially the four Bodies (*kāya*), the *svabhāva*-, *vipāka*-, *saṃbhoga*-, and *nirmāṇa-kāyas*, with the Families of the four sections in the given order. It likewise sets in correspondence the four knowledges (*jñāna*) — the ‘mirror-like’ (*ādarśa*), the ‘equality’ (*śamatā*), the ‘discriminative’ (*pratyavekṣaṇa*), and the ‘procedure of duty’ (*krtyānuṣṭhāna*) in the given order;¹⁷ and sets in correspondence Mind of Enlightenment (*bodhicitta*),¹⁸ Perfection of Giving (*dāna-pāramitā*), Perfection of Insight (*prajñā-pāramitā*), and Perfection of Striving (*vīrya-pāramitā*) in the given order. This exposition is made from the standpoint of the fruit to be obtained.

According to this procedure, all four Families are required for the attainments of the individual candidates [each in one Family]. Therefore, the candidate who acts in equal parts must be a candidate of the four sections under the four Families.

For realizing the rank of Vairocana, one considers that in each of the four sections there are three types of candidates, namely, those who delight in the extended, in the average, or in the concise. Consequently, the three *saṃādhis* called initial training triumphant *maṇḍala*, and triumphant ritual act,¹⁹ each have three modes of development, namely, extended, average, and concise.

absolute (*paramārtha*) and relative (*saṃvṛtti*). Some persons assert a third one, a non-dual Mind of Enlightenment” (byañ chub sems ni stoñ pa ñid dañ sñiñ rjer ldan pa ni byañ chub kyi sems te / de la yañ gñis te / don dam pa dañ / kun rdzob bo / kha cig na re gñis su med pañi byañ chub kyi sems dañ gsum mo źes kyañ zer to).

¹⁹ These are summarized at the outset of Ānandagarbha’s *Vajrodaya* (Toh. 2516): 1. Prathama-prayoga-nāma-saṃādhi, dañ poñi sbyor ba źes bya bañi tiñ ñe ħdzin (Derge, *Rgyud ħgrel*, Khu, 1-16b); 2. Vijaya-maṇḍala-nāma-saṃādhi, dkyil ħkhor rgyal mchog gi tiñ ñe ħdzin brtan pa (16b-19b); 3. Karma-vijaya-nāma-saṃādhi, las kyi rgyal mchog ces bya bañi tiñ ñe ħdzin (19b-20a). The same expressions are employed in the Anuttara-yoga-tantra; and while there are differences of usage, they indicate some of the subject matter that is common to the Yoga-tantra and the Anuttara-yoga-tantra, as alluded to earlier in Chapter IV (p. 157, *supra*) and later in Chapter VII. In Anuttara-yoga-tantra terminology, the three *saṃādhis* constitute the Steps of Production (*utpatti-krama*). This is the position of Bhavyakīrti in his *Pradīpodyotana-vyākhyāṭikā* (3a-6) and of Tsoñ-kha-pa in his *Śnags rim*, Peking edition, 366b-5. In both texts the first *saṃādhi* consists of four successive *yogas* called *yoga*, *anuyoga*, *atīyoga*, and *mahāyoga*. According to the *Śnags rim*, *ibid.*, the first *saṃādhi* covers the first two parts of the *śaḍaṅga-yoga*, i.e. generation of the palace and attraction of the residents; cf. Chapter I, note 24, *supra*. The Yoga-tantra also speaks of various types of *yoga*: cf. nos. 16-20 among the thirty-seven categories listed in note 2,

/ de la rgyas paḥi tiñ ñe ḥdzin sum tshan bži po re re la dum bu so
so nas dkyil ḥkhor chen po dañ / gzuñs dkyil dañ / chos dkyil dañ / las
dkyil gyi skabs kyi dañ po sbyor ba sogs kyi tiñ ñe ḥdzin gsum gsum
gsuñs pas ḥdi la dum bu re re las kyañ tiñ ñe ḥdzin gsum bsgom tshul
tshan pa bži bži gsuñs so /

/ ḥbriñ gi tiñ ñe ḥdzin sum tshan bži ni dum bu rañ rañ gi phyag rgya
bžiḥi dkyil ḥkhor gyi skabs nas gsuñs paḥi tiñ ñe ḥdzin gsum mo /

/ bsdus paḥi tiñ ñe ḥdzin sum tshan bži ni dum bu rañ rañ gi phyag
rgya gcig paḥi dkyil ḥkhor gyi skabs nas gsuñs paḥi tiñ ñe ḥdzin gsum
mo /

/ de ñid snañ ba las / dum bu bžiḥi rigs bži dañ / phyag rgya bži sbyar
ba ni sku phyag rgya chen po / thugs dam tshig gi phyag rgya / gsuñ
chos kyi phyag rgya / ḥphrin las las kyi phyag rgya yin pas / dum bu
bži dañ phyag rgya bži rim pa bžin du sbyar ro /

/ yañ dkyil ḥkhor bži dañ phyag rgya bži rim pa bžin du sbyar te /
dkyil ḥkhor chen po la sogs paḥi dkyil ḥkhor bži sku gsuñ thugs phrin
las bži rim bžin gtso che baḥi phyir ro / de dag ni rnam snañ dañ / mi
bskyod pa dañ / ḥod dpag med dañ / rigs gžan gñis kyi rigs la sku dañ
gsuñ dañ thugs dañ ḥphrin las su byas pa yin no /

/ rdo rje dbyiñs kyi dum buḥi dkyil ḥkhor lta bu la yañ rañ gi rigs kyi
sku phyag rgya chen po gtso che mod kyañ thugs dam tshig gi phyag
rgya sogs med pa min pas / phyag rgya bžiḥi rgyas btab par gsuñs te
gžan rnam la yañ de bžin du śes par byaḥo /

above. However, more study is necessary to determine the extent to which these *yogas* correspond to those of the Anuttara-yoga-tantra.

²⁰ The four *maṇḍalas* are explained in Buddhaguhya's *Avatāra*, 12a-4, ff. (immediately after this passage the author makes the remarks cited by Mkhas grub rje, p. 333, *infra*): "In the case of the *mahā-maṇḍalas*, because the array of deities is an arrangement in the Body of Form (*rūpa-kāya*), one understands them (the *mahā-maṇḍalas*) as comprising the magical manifestation of shapes (*vikurvāṇa*) from the treasury of inexhaustible Body" (dkyil ḥkhor chen po rnam su ni lha rnam gdod pa gzugs kyi skur bkod paḥi phyir / sku mi zad paḥi mdzod rnam par sprul pa bsdus pa yin par bltaḥo). "The *samaya-maṇḍala* is characterized by an arrangement of thunderbolt (*vajra*), iron hook (*aṅkuśa*), arrow (*śara*), (?) *mgu ba*, and so on, which are symbolizing agents for the way in which emancipation is comprehended; hence, comprises the magical manifestation of shapes from the arranged treasury of inexhaustible Mind" (dam tshig gi dkyil ḥkhor ni ji ltar rtogs paḥi rnam par grol baḥi sgo mtshon par byed pa rdo rje dañ lcags kyu dañ / mdaḥ dañ mgu ba la sogs pa rnam par bkod pa ḥe baḥi mtshan ñid ni thugs mi zad pa rnam par bkod paḥi mdzod rnam par sprul pa bsdus paḥo). "The *dharma-cakra* arranges and disposes the deities who stand for the practice which is the means of teaching how the Doctrine (*dharma*) is comprehended; hence, is the blessing (*adhiṣṭhāna*) for the magical manifestation of shapes from the arranged treasury of inexhaustible Speech of all the Tathāgatas"

Again, the three extended *samādhis* each have four classes agreeing with the various sections [of the Fundamental Yoga Tantra], that is, each of the three *samādhis*, beginning with that of initial training, have the phases of *mahā-maṇḍala*, *dhāraṇī-maṇḍala*, *dharma-maṇḍala*, and *karma-maṇḍala*.²⁰ In other words, each of the four sections has its classes of the mode of development of the three *samādhis*.

The three average *samādhis* each have four classes according to the sections, each with its own seal (*mudrā*), at the phase of each of the four *maṇḍalas*.

The three concise *samādhis* each have four classes according to the sections, each with its own seal (*mudrā*), at the phase of a single *maṇḍala*.

According to the *Tattvāloka* (Toh. 2510, by Ānandagarbha), the correspondences between the four Families of the four sections and the four seals are as follows: Body (*kāya*) and the Great Seal (*mahā-mudrā*), Mind (*citta*) and the Symbolic Seal (*samaya-mudrā*), Speech (*vāg*) and the Law Seal (*dharma-mudrā*), and Marvellous Action (*karma*) and the Action Seal (*karma-mudrā*). Thus, the four sections and the four seals are made to correspond in the given order.

Moreover, the four *maṇḍalas* and the four seals (*mudrā*) correspond in the given order, because the four *maṇḍalas* beginning with the *mahā-maṇḍala* lay stress on Body, Mind, Speech, and Marvellous Action in the given order. Those mean the Body, Mind, Speech, and Marvellous Action in the Families of Vairocana, Akṣobhya, Amitābha, and in the other two Families.

Although the *maṇḍala* in the Diamond Realm section, for instance, stresses the Great Seal of Body of its own Family, it is not the case that the Symbolic Seal of Mind, and the others, are lacking, so one speaks of applying seals of the four Seals. One must understand the other [*maṇḍalas*] in the same way.

(chos kyi ḥkhor lo ni ji ltar rtogs paḥi chos bstan paḥi thabs spyod pa mñam par g'zag pa rnam par bkod ciñ gnas paḥi lha rnam te / de b'zin g'segs pa thams cad kyi gsuñ mi zad pa rnam par bkod paḥi mdzod rnam par sprul par byin gyis brlabs paḥo). "Accordingly, in the case of the *karma-maṇḍala*, it arrays the deities who are the offering and other rites; hence one should understand it as displaying in concise form the practice of all Tathāgatas for the aim of sentient beings" (de b'zin du las kyi dkyil ḥkhor la yañ mchod pa la sogs paḥi las kyi lha rnam bkod pas de b'zin g'segs pa thams cad kyi sems can gyi don spyod pa la sogs pa bsduṣ pa bstan par bltaḥo). It will be noted that Mkhas grub rje uses the expression **dhāraṇī-maṇḍala* (*gzus dkyil*) in place of Buddhaguhya's **samaya-maṇḍala* (*dam tshig gi dkyil ḥkhor*). In this case, the word *dhāraṇī* probably means "memory", retention by the Mind.

/ de yañ rnam snañ sku gtso che yañ gsuñ thugs hphrin las gsum med
 pa min pas / phyag rgya bžihi rgyas hdebs pa dañ / mi bskyod pa thugs
 gtso che yañ sku gsuñ hphrin las gsum yañ yod pa dañ / hod dpag med
 gsuñ yin yañ sku thugs hphrin las gsum yañ yod pa dañ / rigs gžan gñis
 gtso bor hphrin las yin yañ sku gsuñ thugs yod pas phyag rgya bžihi
 rgyas hdebs te /

/ a-va-tā-ra las / rim pa hdis ni sku la sogs pa rnam pa bži gtso bor
 gyur bañi phyir / dkyil hkhor bžir gsuñs mod kyi / ho na kyañ phal cher
 lus med pañi sems mi srid la / sems dañ lus med pañi nağ kyañ mi srid
 de / de bas na dkyil hkhor so so las kyañ sku la sogs pa bži char dgos
 par bltaño / de bas na rigs kyi dkyil hkhor thams cad du yañ sku la sogs
 pañi mtshañ mar gyur pa go rim bžin du phyag rgya chen po dañ / dam
 tshig dañ / chos dañ / las kyi phyag rgya dañ rnam pa bži hdir bsad do /
 žes gsuñs so /

/ de dag gi rnam dbye žib par šes na / dpal mchog hğrel chen las dum
 bu bžihi lam re hgañ gañ zag gcig htshañ rgya bañi cha rkyen du dril
 nas bsad ciñ / re hgañ gañ zag rgyud so so bañi lam du bsad pa rnam
 mi hgal bar šes par hgyur ro /

/ rnal hbyor rgyud la sbyañ gži srid pa skye bañi rim pa kun nas ñon
 moñs kyi phyogs dañ bstun nas bsgom pa med ciñ hbras buñi gnas skabs
 dañ mthun par bsgom pa yod do / de la mñon byañ lña rdzogs pañi
 mthar rnam par snañ mdzad du sañs rgyas par bsgom pa la sñon byuñ
 gi rnam thar re re dañ re re sbyar nas bsad pa slob dpon rnam pa gsum
 gas mdzad pa mi snañ žiñ / mñon byañ lña rdzogs pañi mthar rnam par
 snañ mdzad du sañs rgyas pañi bar gyi rim pa rnam sa bcu pañi byañ
 sems kyi mdzad pa dañ / de phyin cad kyi mdzad pa sañs rgyas zin gyi
 mdzad par byed pa slob dpon kun sñiñ gi de ñid snañ bañi dgoñs paño /

/ sañs rgyas zin gyi mdzad pa dañ mthun par lha bsgom pa la phyag
 rgya bžihi rgyas hdebs med na lam gyi rkañ ba stor ba lta bu yin pas cuñ
 zad bsad par byaño /

Moreover, the Body of Vairocana is emphasized; but his Speech, Mind, and Marvellous Action are not lacking, so one applies seals of the four Seals. Again, the Mind of Akṣobhya is emphasized, but his Body, Speech, and Marvellous Action are also present. In the same way, it is the Speech of Amitābha, but there are also his Body, Mind, and Marvellous Action. In the other two Families, the main thing is Marvellous Action, but as Body, Speech, and Mind are also there, one applies the seals of the four Seals.

The *Avatāra* (Toh. 2501, the *Tantrārthāvatāra* by Buddhaguhya) says: "This sequence emphasizes four types beginning with Body; for this reason one speaks of four *maṇḍalas*. Nevertheless, it is not possible in general to have a mind without a body, nor a voice without body and mind. Consequently, even in the various *maṇḍalas* one must have the four portions, beginning with Body. Therefore, all the *maṇḍalas* of the Families are here explained as having the signs of Body and so forth, and, in their proper order, the four Seals, the Great Seal and the Symbolic, Law, and Action Seals."

If one comprehends their varieties down to the minute details, one understands that there is no contradiction between the two explanations when the *Śrī-Paramādīṭikā* (of Ānandagarbha) sometimes explains the path of four sections by partitioning it into partial conditions for a single person to become a Buddha and sometimes explains it in the sense of the path of the various mental series of persons.

In the Yoga Tantra there is no contemplation of the sphere of purification — [in this case] the steps of birth state (**utpatti-bhava-krama*) — conforming to the category of corruption (*saṃkleśa*) [as in the case of the Anuttara Tantra], but there is a contemplation conforming to the resultative phase. The three *ācāryas* (i.e., Ānandagarbha, Buddhaguhya, and Śākyamitra) have not discussed the contemplation of Buddhahood as Vairocana at the end of completing the five Revelation-Enlightenments (*abhisambodhi*) nor correlated each [of those five] with preceding biographical elements. However, the purport of the *Tattvāloka* (Toh. 2510) of Ānandagarbha is that the steps between the end of completing the five Revelation-Enlightenments and Buddhahood as Vairocana are the acts of a Bodhisattva of the Tenth Stage, and that the subsequent acts are the acts in the province of a Buddha.

If one intensely contemplates a god in conformity to the acts in the province of a Buddha but does not apply the seals of the four Seals, then links of the path are missing. Consequently, these must be briefly discussed.

/ gñis pa la lña / phyag rgya bžihi sgra don / dbye ba / go rims / rgyas
btab paḥi dgos pa dañ phan yon / ji ltar rgyas ḥdebs tshul lo /

/ dañ po ni / phyag rgyas btab paḥi don ni ḥdar mi ruñ ba yin pas /
lha sgom paḥi tshul la phyag rgya bžihi rgyas btab pa ni tshul de las
ḥdar mi ruñ baḥo /

/ gñis pa ni phyag chen / dam rgya / chos rgya / las rgya ste bži dañ /
sbyañ gžihi phyag rgya / sbyon byed lam gyi phyag rgya / sbyañs pa
ḥbras buḥi phyag rgya ste gsum mo /

²¹ *Avatāra-vyākḥ.*, 94a-6, ff.: “‘Seal’ (*mudrā*) signifies the ability to arouse gladness or to make an impression, so there is the term *mudrā* (‘joyous seal’). It is ‘joyous’ by reason of its ability to please the noble ones (*ārya*); it is a ‘seal’ by reason of the incision as a seal impression, since it cannot be effaced by others and speedily secures the desired thing” (phyag rgya ni mgu bar byed paḥam / ḥdegs (*sic.* for ḥdebs) par byed nus paḥi don dañ ldan pas phyag rgya ḥes bya ste / ḥphags pa rnam mñes par byed nus pas na mgu ba ḥes byaḥo / gzan gyis gzig par mi nus śiñ ḥdod paḥi dños po myur du ḥgrub paḥi phyir rgyas ḥdebs par ḥbyed pas na phyag rgya ḥes byaḥo). The text continues with an explanation of synonyms. It is also called **nimitta* (*mtshan ma*), ‘attribute’; **lakṣman* (*rtags*), ‘sign’; and **upalakṣana* (*ñe baḥi mtshan ṇid*), ‘referent’. All the synonyms are explained in terms of Knowledge (*jñāna*), from which the *mudrā* issues and to which it refers.

²² *Avatāra-vyākḥ.*, 94b-5, f.: “Among them, the Great Seal (*mahā-mudrā*) shows the nature of deities by images of their bodies; and since it is the preeminent basis for vividly contemplating the nature of deity by way of body, it is called ‘Great Seal’. There are two kinds: (1) the Consummated Body, and (2) the Sealed Body [i.e. Body created by the seal of the Family Progenitor]. (1) The Consummated Body means the Family, Family Lord, and so on, with full complement of the four seals, and appearing beautifully with their attire and ornaments. (2) The Sealed Body means the Form Goddess and so on, whom the candidate should resort to for the purpose of training, as they dwell on *stūpas* and thrones, having adopted the secret form of one’s own attire. Each of those two has the varieties external and internal. The created images (*pratibimba*), such as those painted or drawn, are external. The ones imagined by oneself are internal. Their seals are called ‘great’” (de la phyag rgya chen po ni lhaḥi skuḥi gzugs brñan pas lha rnam kyī tshul bstan pa ste / lus kyī sgo nas lhaḥi tshul gsal bar bsgom paḥi rgyur che bas na phyag rgya chen po ḥes byaḥo / de la yañ gñis te / yoñs su rdzogs paḥi sku dañ / phyag rgyaḥi skuḥo / de la yoñs su rdzogs paḥi sku ni rigs dañ rigs kyī gtsō bo la sogs pa rnam te phyag rgya bži rdzogs śiñ cha lugs dañ rgyan gyis mdzes par snañ baḥo / phyag rgyaḥi sku ni gzugs kyī lha mo la sogs pa dag gdul bya ji lta bu de ḥdul baḥi don du rañ gi cha lugs su gyur paḥi gzugs sbas nas mchod rten khri la bžugs pa la sogs par bsten par byaḥo / de dag la yañ phyi nañ gi bye brag gis rnam pa gñis su ḥes par bya ste / bris pa dañ brtsams pa la sogs paḥi gzugs brñan byas pa rnam ni phyiḥo / ṇid kyis bsam pa pa ni nañ gi ste / de dag gi phyag rgya chen po ḥes byaḥo).

²³ *Avatāra-vyākḥ.*, 95a-1, f.: “The Symbolic Seal (*samaya-mudrā*) shows the nature of the mind of deities. Through its blessing of the Symbolic Seal the Knowledge possessed of perfect merit is displayed, and displayed as the seal which liberates the mind. Thus, by reason of not transgressing those deities, it is called ‘Symbolic Seal’” (dam tshig gi phyag rgya ni lha rnam kyī sems kyī tshul bstan pa ste / yon tan phun sum tshogs pa dañ ldan paḥi ye ḥes de ṇid dam tshig gi phyag rgya byin gyis brlabs nas bstan

b. *Method of studying the steps of the path*

This has five parts: meaning of the expression 'four seals'; varieties; sequence; requirement and benefit of applying seals; and method of applying seals.

(1) MEANING OF THE EXPRESSION 'FOUR SEALS'

One should not overlook the meaning of impressing with seals:²¹ it is the method of intense contemplation of a god. The impression with the seals of the four seals must not transgress that method.

(2) VARIETIES

Here there are the four seals, (a) Great Seal,²² (b) Symbolic Seal,²³ (c) Law Seal,²⁴ (d) Action Seal.²⁵ Moreover, there are the three seals, (e) Seal of the sphere of purification, (f) Seal of the path of purification, (g) Seal of the fruit of purification.

pa ste / sems kyi rnam par thar pañi phyag rgyar bstan pas lha rnams de las mi ḥdaḥ bas na dam tshig gi phyag rgya byaḥo). The passage continues with mention of some other views held in certain quarters. It should be observed that since the word *samaya* is also used with the meaning of 'pledge' in this literature, the term *samaya-mudrā* may also be translated as 'seal of the pledge'.

²⁴ *Avatāra-vyākḥ.*, 95a-4, 5: "The Law Seal (*dharma-mudrā*) shows the nature of the speech of deities. It has the characteristic of such syllables of the Law as *vajrajñāna* and *samayas tvam*, which are attributes or signs of the pure intrinsic nature of speech; and it teaches all the sublime doctrines constituting the meaning of the language of deities" (chos kyi phyag rgya ni lha rnams kyi tshig gi tshul du bstan pa ste / gsuñ rnam par dag pañi rañ bzin gyi mtshan maḥam rtags su gyur pañi chos kyi yi ge vajra-jñāna dañ / samaya-stvam ḥes bya ba la sogs pañi mtshan ñid de / lha rnams kyi tshig gi don dam pañi chos thams cad ston par byed paḥo).

²⁵ *Avatāra-vyākḥ.*, 95a-6, 7: "The Action Seal (*karma-mudrā*) shows the nature of the conduct of deities. There are two kinds: (a) bound, and (b) imagined. Among them, (a) the bound one is when the seal is separated into two thunderbolt fists, and it has the characteristic of such seals as that of highest enlightenment (*paramabodhi*). (b) the imagined one is the four-mouthed thunderbolt imagined in one's own heart, whose shape teaches that at the time of evoking any particular deity all the latter's marvellous actions pervade intrinsic nature" (las kyi phyag rgya ni lha rnams kyi spyod pañi tshul bstan pa ste / de la yañ gñis te / ḥchiñ ba dañ / bsam paḥo / de la ḥchiñ ba ni phyag rgya rdo rje khu tshur gñis su phral ba-dañ / byañ chub mchog gi phyag rgya la sogs pañi mtshan ñid do / bsam pa ni lha gañ yañ ruñ ba dag bsgrub pañi tshe phrin las thams cad ni rañ bzin kun las khyab par bstan pañi ño bo rdo rje kha bzi pa rañ gi sñiñ gar bsam mo).

/ sbyañ bya gzihi phyag rgya la tha mal gyi lus yid ñag de dag gi bya
ba bzi rim pa ltar phyag chen / dam rgya / chos rgya / las rgya ñaṅ bzihi
sbyañ gzihi gtso bo yin no /

/ yaṅ ḥdod chags ze sdaṅ gti mug ser sna bzi rim pa ltar phyag chen
sogs bzihi sbyañ gzi sbyor te / dehi rgyu mtshan ni / goṅ du ḥdod chags
śas che ba sogs kyi gdul bya rigs bzi dum bu bzihi gdul byar rim pa ltar
sbyar ziṅ / dum bu bzi ñaṅ phyag rgya bzi rim pa bzin du sbyar nas bsad
paḥi don gyis so /

/ yaṅ sa chu me rluṅ gi khamś bzihi sbyañ gzi rim pa bzin sbyor te /
dehi rgyu mtshan ni / phyag rgya bzi dum bu bzihi rigs ñaṅ sbyor ziṅ /
rigs bzi po sa khamś rnam par dag pa rnam snaṅ / chu khamś rnam par
dag pa mi bskyod pa / me khamś rnam par dag pa ḥod dpag med / rluṅ
khamś rnam par dag pa don grub yin paḥi don gyis so /

/ sbyoṅ byed lam gyi phyag rgya la dum bu bzi ñaṅ phyag rgya bzi
sbyor te / dum bu ñaṅ po nas bstan paḥi lam rnamś sku phyag rgya chen
poḥi lam gtso che / gñis pa nas bstan paḥi lam rnamś thugs dam tshig
gi phyag rgyaḥi lam gtso che / gsum pa nas bstan paḥi lam rnamś gsuṅ
chos kyi phyag rgyaḥi lam gtso che / bzi pa nas bstan paḥi lam rnamś
ḥphrin las las kyi phyag rgyaḥi lam gtso che baḥi don gyis so /

/ yaṅ dum bu re reḥi dkyil ḥkhor chen po nas bstan paḥi tiṅ ñe ḥdzin
gsum la sogs paḥi lam rnamś sku phyag rgya chen poḥi lam gtso che
ziṅ / de bzin du gzuṅś dkyil ñaṅ / chos dkyil ñaṅ / las dkyil gsum gyi
skabs nas bstan paḥi lam rnamś rim pa ltar thugs dam rgya ñaṅ gsuṅ
chos rgya ñaṅ ḥphrin las las kyi phyag rgya gsum re reḥi lam gtso che
baḥi phyir rim pa bzin sbyar ro /

²⁶ The correspondences here can be tabulated as follows:

	Seal	Path of action	Person's Consciousness	Elements
1.	Great Seal	body	lust	earth
2.	Symbolic Seal	mind	hatred	water
3.	Law Seal	voice	delusion	fire
4.	Action Seal	conduct of body, mind, and voice	avarice	wind

²⁷ The correspondences here can be tabulated as follows:

	Maṇḍala	Seal	Object Symbolized	External Symbolizer	Internal Symbolizer
1.	Great (<i>mahā</i>)	Great Seal of Body	Form of deity's Body	Hand gesture	Identification of oneself and deity
2.	Memory (<i>dhāraṇī</i>)	Symbolic Seal of Mind	Knowledge of Deity's Mind	Hand symbol	Identification with Deity and with his Knowledge
3.	Law (<i>dharma</i>)	Law Seal of Speech	Voice Ele- gancies of	Syllables imagined in	Identification with deity,

*The sphere of purification*²⁶

In regard to the Seal of the sphere of purification, the ordinary body, mind, voice, and their conduct are, in that order, the chief spheres of purification for the Great Seal, Symbolic Seal, Law Seal, and Action Seal.

Moreover, lust, hatred, delusion, and avarice are, in that order, correlated with the spheres of purification for the four Seals, beginning with the Great Seal. The reason for that is as follows: previously the candidates with preponderance of lust, etc., were correlated in sequence as candidates of the four sections of the four Families, and the four sections and the four seals were set in correspondence in the proper order.

Again, the four elements, earth, water, fire, and wind, are correlated in that order with the spheres of purification. The reason for that is as follows: the four Seals have been placed in correspondence with the Families of the four sections; and in those four Families, Vairocana is the perfect purity of earth, Akṣobhya the perfect purity of water, Amitābha the perfect purity of fire, and Amoghasiddhi the perfect purity of wind.

*The path of purification*²⁷

In regard to the Seal of the path of purification, the four sections are correlated to the four seals: among the paths taught in the first section, the chief is the path of the Great Seal of Body; among the paths taught in the second section, the chief is the path of Symbolic Seal of Mind; among the paths taught in the third section, the chief is the path of the Law Seal of Speech; among the path taught in the fourth section, the chief is the path of the Action Seal of Marvellous Action.

Furthermore, among the paths beginning with the three *samādhis* shown in the *mahā-maṇḍala* of each section, the chief is the path of the Great Seal of Body. In the same way, among the paths showing [those *samādhis*] in the phases of the *dhāraṇī-maṇḍala*, the *dharma-maṇḍala*, and the *karma-maṇḍala*, the chief paths, respectively, are those of the Symbolic Seal of Mind, the Law Seal of Speech, and the Action Seal of Marvellous Action. Therefore, those [Seals] are correlated in the given order.

		Deity	Deity's body	and array of interior syllables
4.	Action (<i>karma</i>)	Action Seal of Wondrous Action	(not stated)	(not stated)

/ dkyil h̄khor b̄zi po re rehi rnam snañ la sogs pañi lha re re la yañ
phyag rgya b̄zihi rgyas h̄debs pañi phyag rgya re re la yañ mtshon byañi
don dan / mtshon byed kyi phyag rgya gñis gñis / mtshon byed kyi phyag
rgya la yañ phyihi mtshon byed kyi phyag rgya dan / nañ gi mtshon byed
kyi phyag rgya gñis su phye bas gsum gsum yod de /

/ de la phyag rgya chen po la rnam snañ la sogs pa lha de dan / dehi
skuhi gzugs kyi rnam pa ni mtshon byañi don no / sku dehi rañ b̄zin du
b̄zugs pañi rnam pa dan mthun par bcas pañi lag pañi h̄du byed ni mtshon
byed phyihi phyag rgyaño / de dan dus mñam du bdag ñid lha de dan
dehi skur gsal bar dmigs pa ni mtshon byed nañ gi phyag rgyaño /

/ dam tshig gi phyag rgya la lha de dan dehi thugs rnam par mi rtog
pañi ye śes phyag mtshan gyi rnam par śar bar bsam pa ni mtshon byañi
don no / de dan rnam pa mthun par bcas pañi lag pañi h̄du byed ni
mtshon byed phyihi phyag rgyaño / de dan dus mñam du rañ ñid lha de
dan der bsgoms pañi rnam par mi rtog pañi ye śes phyag mtshan gyi
rnam par śar bar bsam pa ni mtshon byed nañ gi phyag rgyaño /

/ chos kyi phyag rgya la lha de dan dehi chos phuñ brgyan khri b̄zi
ston ston pañi gsuñ dbyañs yan lag drug cu ni mtshon byañi don no / lha
de dan der bsgoms pañi lce dan lkog ma la sogs pañi gnas rnam su yi ge
dgod pa ni mtshon byed phyihi phyag rgyaño / rañ lha de dan der gsal
bañi gsuñ yig h̄bruhi rnam par śar bar bsam pa ni mtshon byed nañ gi
phyag rgyaño /

/ sbyañs pa h̄bras buhi phyag rgya la h̄bras buhi skabs kyi sku dan
thugs dan gsuñ dan h̄phrin las te b̄zi dan / phyag chen sogs b̄zi rim pa
b̄zin sbyor ba dan / yañ ye śes b̄zi dan phyag rgya b̄zi rim pa b̄zin sbyor
te / dehi rgyu mtshan ye śes b̄zi dan dum bu b̄zi sbyar žin dum bu b̄zi
dan phyag rgya b̄zi sbyar bañi don gyis so / yañ sku b̄zi dan phyag rgya
b̄zi rim pa b̄zin sbyor te / dehi rgyu mtshan yañ sku b̄zi dan dum bu b̄zi
sbyar žin dum bu b̄zi dan phyag rgya b̄zi sbyar bañi don gyis so /

²⁸ The correspondences here can be tabulated as follows:

	Blessing and Seal	Body	Knowledge	Bodhisattva activity
1.	Body and Great Seal	Svabhāva	Mirror-like	bodhicitta
2.	Mind and Symbolic Seal	Vipāka	Equality	dāna-pāramitā
3.	Speech and Law Seal	Sambhoga	Discriminative	prajña-pāramitā
4.	Wondrous Action and the Action Seal	Nirmāṇa	Procedure of Duty	vīrya-pāramitā

Again, for each deity, beginning with Vairocana, of each of the four *maṇḍalas*, one executes the seals of the four Seals; and for each seal there are the symbolized object and the seal of the symbolizing agent. The seal of the symbolizing agent is, in turn, divided into the seal of the external symbolizing agent and the seal of the internal symbolizing agent. Hence, there are three for each [namely, the symbolized object and the seals of the external and internal symbolizing agent].

In the case of the Great Seal, the symbolized object is the deity, Vairocana and so on, and the aspect of his bodily form. The seal of the external symbolizing agent is the hand gesture (**saṃskāra*) executed in conformity with the aspect in which his body abides naturally. The seal of the internal symbolizing agent, simultaneous with that [seal of the external symbolizing agent], is the vivid visualization of oneself as that deity and as his body.

In the case of the Symbolic Seal, the symbolized object is the deity and the non-discursive knowledge of his Mind, imagined to arise as hand symbols (*hasta-cihna*) [as, e.g., thunderbolt (*vajra*), noose (*pāśa*), etc.]. The seal of the external symbolizing agent is the hand gesture executed in conformity with that [hand symbol]. The seal of the internal symbolizing agent, simultaneous with that, is the contemplation of oneself as the deity and the non-discursive knowledge in him, imagined to arise as hand symbols.

In the case of the Law Seal, the symbolized object is the deity and his sixty elegancies of voice which express the 84,000 doctrines (*dharma*). The seal of the external symbolizing agent is the deity and the arrangement of syllables contemplated in him in such places as the tongue and throat. The seal of the internal symbolizing agent is imagining oneself as the deity and (imagining) the arising in him of vivid phonemes.

*The fruit of purification*²⁸

In regard to the Seal of the fruit of purification, one correlates the Body, Mind, Speech, and Marvellous Action of the fruitional phase in regular order with the four Seals beginning with the Great Seal. Moreover, one correlates the four Knowledges (*jñāna*) with the four Seals in regular order, for the reason that the four Knowledges are correlated with the four sections and the four sections are correlated with the four Seals. Furthermore, the four Bodies and the four Seals are correlated in regular order, for the reason that the four Bodies are correlated with the four sections and the four sections are correlated with the four Seals.

/ gsum pa ni / dam tshig pa bskyed pa la ye śes pa bcug nas de la phyag rgya bžihi rgyas hdebs pa yin gyi / dam tshig pa rkyan pa dan / ye śes pa rkyan pa gan ruñ re re la ma yin te / phyag rgya bžihi rgyas btab pañi don ni ye śes pañi sku gsuñ thugs mdzad pa bži dan dam tshig pañi sku gsuñ thugs mdzad pa bži bsres nas dbyer mi phyed par byed pa yin pa la / gan ruñ re re pa la bsre rgyu med pañi phyir te / bdag bskyed mdun bskyed gñis ka la hdraho /

/ de ltar yin par dpal mchog las / gan la gan gi rgyas btab pa / de ni de yi ran bzin ñid / ces pa dan / rtse mo las / kun gyi goñ mañam hog ma yi / ñi tshe ba de spañ bar bya / zes kun gyi goñ ma ye śes pa dan / hog ma dam tshig pa ñi tshe ba ste phyogs re la rgyas hdebs pa spañ bar gsuñs so /

/ de la slob dpon kun dgañ sñiñ poñi lugs la / dam rgya / chos rgya las rgya / phyag chen gyi rim pas bya bar bzed do / slob dpon sañs rgyas gsañ ba dan śā-kya gñen gyis kyi lugs la / phyag chen dam rgya las rgya chos rgyañi rim pas bya bar bzed kyi / slob dpon de gñis kyi bzed pa sñā rabs pa mañ pos brjod pa ni de gñis kyi bzed pa ma go bar snañ ño /

/ kha cig na re / slob dpon de gñis kyi bzed pa mi hñhad de / stod hñgrel las / dam tshig gi phyag rgyas bsgrubs / chos kyi phyag rgyas bkod / las kyi phyag rgyas hñphrin las la sbyar / phyag rgya chen pos rab tu gnas pañi tshul gyis bzad par bya bar gsuñs pañi phyir / zes pa dan / lha re re

²⁹ This half-verse was translated with the help of Ānandagarbha's voluminous commentary, Toh. 2512, *Śrī-Paramādīṭikā*, in which the exact citation was once located (probably in Derge Tanjur, *Rgyud*, Vol. I) but folio reference later lost. Our notes do show a similar verse of the *Śrī-Paramāḍya* (Toh. 488) at Derge *Rgyud hbum*, Vol. Ta, 241a-7: / lhag pañi lha ni gan gan gis / phyag rgya gan dan gan hñiñ ba / de dan de yi rnal hñyor gyis / phyag rgya de dan de sbyor bya /. This is commented upon by Ānandagarbha in Vol. I, 90b-2, ff., where *lhag pañi lha* is expanded to *rañ gi lhag pañi lha* ("one's own presiding deity") and identified with the *jñānasattva* (*ye śes sems dpah*). It appears that *adhideva* (*lhag pañi lha*) was the principal word in the *āgama* literature of these Tantras to become glossed later on as *jñānasattva*.

³⁰ Here the 'latter' is the *yogin* identified with the Symbolic Being. The *yogin* has no 'own-being' or 'self-existence' (*svabhāva*): it belongs to the *adhideva* or Knowledge Being. We find a similar idea in the Anuttara-yoga-tantra when the five Buddhas are equated with the five personality aggregates (*skandha*) as their 'intrinsic nature' (*svabhāva*), while Buddhism declares that the five personality aggregates are devoid of intrinsic nature (*niḥsvabhāvatā*). Buddhaguhya differentiates the Knowledge Being and the Symbolic Being as follows in his *Avatāra*, 7b-1, ff.: "Furthermore, all those are of two kinds: (a) the self-existent (*svabhāvin*) discerned as deity, (b) those discerned by persons pledged (**samayin*) [to them]. Among those, (a) the ones discerned as deity are any ones discerned as having attributes (*nimitta*) manifested by the deities, or as having the shape of a deity, or as fashioned congruently with the latter's parts. (b) The ones discerned by persons pledged [to them] are any ones imagined as arising from the body of a deity and as having the shape of a deity which the pledged person has generated in conformity with that [body of a deity], or imagined congruently with

(3) SEQUENCE

One generates the Symbolic Being (*samaya-sattva*) and draws in the Knowledge Being (*jñāna-sattva*), then applies the seals of the four Seals, but not if there is only the Symbolic Being or only the Knowledge Being. The purpose of executing the seals of the four Seals is to merge and unify the Body, Speech, Mind, and Acts of the Knowledge Being with the body, speech, mind, and acts of the Symbolic Being. There would be no foundation for merger if either were present by itself. This is comparable to having both Self Generation and Generation in Front [in the Kriyā and Caryā Tantras].

That situation is referred to by the *Paramādyā* (Toh. 488) when it says:²⁹

Whichever [*adhideva* = *iṣṭadevatā* 'over-lord'] is im-
pressed by someone's seal,

The former is the latter's Self-existence;³⁰

and by the *Vajrasekhara* (Toh. 480) when it says:

One should avoid the extreme of

Either 'the uppermost' or 'the lower'.

Here 'the uppermost' is the Knowledge Being; 'the lower' is the Symbolic Being. One should avoid applying the seal to an extreme, i.e., to a single side.

The school of Ānandagarbha maintains that they are to be made in the sequence, Symbolic Seal, Law Seal, Action Seal, and Great Seal. The school of the two *ācāryas* Buddhaguhya and Śākyamitra maintains that they are to be made in the sequence, Great Seal, Symbolic Seal, Action Seal, and Law Seal. The thesis of the latter two *ācāryas* has been discussed by many past teachers, but the thesis was not understood.

Some assert that what is maintained by the two *ācāryas* [i.e. Buddhaguhya and Śākyamitra] is untenable, because the "Super-commentary" (T. *stod hḡrel*, Toh. 2510, Ānandagarbha's *Vyākhyā* on the *Tattvasaṃgraha*) sets forth that one accomplishes with the Symbolic Seal, arranges with the Law Seal, attends to marvellous action with the Action Seal, and stabilizes in the manner of consecration (*pratiṣṭhā*) with the Great

the latter's parts" (de dag thams cad kyañ rnam pa gñis te / lhar brtag pañi rañ bzin dañ / dam tshig can kyi skye bos brtags paño / de lañha rnam kyis sprul pañi mtshan mar gyur pa gañ yin pa ham gañ lhañi ño bo ñid dam / deñi cha śas su bye brag med par byas te brtag pa de ni lhar brtags paño / gañ yañ lhañi lus las / de dañ rjes su mthun par dam tshig can gyis bskyed pañi lhañi ño bo ñid dam / deñi cha śas su bye brag med par mos pa de ni dam tshig can gyi skye bos brtags par grags so). The idea seems to be that the Knowledge Being is a veritable manifestation of the self-existent Buddhas, or of tenth stage Bodhisattvas such as Mañjuśrī, while the Symbolic Being is the imaginary deity which the yogin generates himself into.

yañ phyag rgya bži dañ / dgug gžug bciñ dbaṅ du bya ba ste bži dañ /
dbaṅ bskur dañ / byin brlab gñis / tiñ ñe ḥdzin dañ mchod pa gñis /
phyag rgya dañ sñiñ po gñis / sñags dañ rig pa gñis te / sgo bcu drug bcu
drug gi sgo nas bskyed dgos pa la / slob dpon de gñis kyi lugs de la sgo
bcu drug ma tshañ baḥi phyir / zes zer ro /

/ de ni mi ḥthad de / dam tshig gi phyag rgyas bsgrubs / zes sogs kyi
don ḥdi yin pas go rim pa ḥdi ltar ñes dgos paḥi rgyu mtshan ḥdi yin /
zes bsad pa mi snañ bas / slob dpon de gñis kyi lugs mi ḥthad de / kun
dgaḥ sñiñ po dañ mi mthun paḥi phyir / zes par soñ nas snañ bas / ḥo
na kun dgaḥ sñiñ poḥi lugs de yañ mi ḥthad de / sañs rgyas gsañ ba dañ
mi mthun paḥi phyir / zes smras na ci zer / slob dpon de gñis kyi lugs ltar

³¹ The sixteen ancillaries are listed by Ānandagarbha in his "Supercommentary", *Derge Tanjur Rgyud*, Vol. Li, 117a-1, 2, 3.

³² A concise Sanskrit version of the fourfold process is found in the *Sādhana-mālā*, No. 110, p. 230, last line to 231.1: Oṃ vajrāṅkuśī ākarṣaya Jaḥ, Oṃ vajrapāśī praveṣaya Hūṃ, Oṃ vajrasphoṭa bandhaya Vaṃ, Oṃ vajrāveśe vaśikuru Hoḥ. "Oṃ, May the diamond hook attract, Jaḥ!" "Oṃ, May the diamond noose draw in, Hūṃ!" "Oṃ, May the diamond chain tie, Vaṃ!" "Oṃ, May the diamond bell subdue, Hoḥ!"

³³ *Avatāra-vyākḥ.*, 98b-1, 2: "Attracting is the invitation by offerings. There are two kinds: invitation from the Dharmadhātu Palace of Akaniṣṭha, and attraction from the worldly realms of the ten quarters" (dgug pa ni mchod ciñ spyān drañ pa ste / de la yañ gñis te ḥog min gyi gnas chos kyi dbyiñs kyi pho brañ nas spyān drañ ba dañ / phyogs bcuḥi ḥjig rten gyi kham nas dgug paḥo).

³⁴ *Avatāra-vyākḥ.*, 98b-2, 3: "Drawing in is of three kinds: (1) the merging of the two *maṇḍalas* [of residence and residents] by drawing into the image *maṇḍala* and drawing into the retinue; (2) the merging of the two *sattvas* [the yogin and pledged deity] by drawing into the Symbolic Being; (3) the descent of the Knowledge Being by drawing into the disciple who is a fitting vessel" (gžug pa la yañ gsum ste gzugs brñan gyi dkyil ḥkhor du gžug pa la / ḥkhor du gžug pa dkyil ḥkhor rnam pa gñis gcig tu bya ba dañ / dam tshig sems dpaḥ la bcug nas sems dpaḥ rnam gñis gcig tu bya ba dañ / snod du gyur paḥi slob ma la bcug nas ye šes dbab par bya baḥo).

³⁵ *Avatāra-vyākḥ.*, 98b-3: "Tying means binding so there is no distinction between the evoker and the thing evoked" (bciñ ba ni sgrub pa dañ bsgrub bya ba gñis tha mi dad par bciñ baḥo).

³⁶ *Avatāra-vyākḥ.*, 98b-3: "Subduing means making (them) rejoice, pleasing (them)" (dbaṅ du bya ba ni dgyes pa bsgrub pa ste mñes pa bya baḥo).

³⁷ *Avatāra-vyākḥ.*, 95b-5, ff.: "Initiation is the means of attaining power over all nature. There are two kinds: (1) Initiation (just) for the sake of conferring; (2) initiation for the purpose of generating the power. Among those, (1) means the Buddhas Bhagavats, who have exhausted the Knowable (*jñeya*) and attained the ultimate of merit (*guṇa*); in order that they may be honored by other [Buddhas] they are initiated with the flower garland, the jewel garland, and so on. (2) means the Bodhisattvas, who as yet have not exhausted the Knowable and attained the ultimate of merit; in order that they may exhaust the Knowable and attain the ultimate of merit, they are initiated by the five Families with the diadem and other [initiations] representing the five knowledges..." (dbaṅ bskur ba ni thams cad kyi bdag ṇid la dbaṅ thob par bya baḥi thabs su gyur pa ste / de yañ gñis te / bskur baḥi don du dbaṅ bskur ba dañ / mthu bskyed paḥi phyir dbaṅ bskur baḥo / de la sañs rgyas bcom ldan ḥdas rnams ni šes

Seal; and that, moreover, each deity must be evoked by way of all sixteen ways.³¹ the four Seals; the fourfold process³² of 'attracting' (*ākaraṣaṇa*),³³ 'drawing in' (*praveṣaṇa*),³⁴ 'tying' (*bandhana*),³⁵ and 'subduing' (*vaśīkāra*);³⁶ both Initiation (*abhiṣeka*)³⁷ and Blessing (*adhiṣṭhāna*);³⁸ both 'profound concentration' (*samādhi*) and 'offering' (*pūjā*); both 'seal' (*mudrā*) and 'heart' (*hṛdaya*);³⁹ and both 'incantation' (*mantra*) and 'wisdom' (*vidyā*). Then they assert that the position of the two *ācāryas* is untenable because the sixteen ways are not complete [in their system].

Those assertions [themselves] are untenable. When the remarks, "one accomplishes with the Symbolic Seal", and so forth, were made, they were not attended with explanations of the type, "This is the meaning of those statements", or, "This is the reason why there must necessarily be such a sequence." Hence, if it is reasonable to say that the position of the two *ācāryas* is untenable because it is inconsistent with that of Ānandagarbha, we may as well say that the position of Ānandagarbha is untenable because it is inconsistent with that of the two *ācā-*

bya rdzogs śiñ yon tan mthar phyin pa yin pas de dag la ni g'zan gyis mchod pañi phyir me tog gi phreñ ba dañ / rin po cheñi phreñ ba la sogs pas dbañ bskur bañ / byañ chub sems dpañ rnamz ni da duñ du śes bya ma rdzogs śiñ yon tan gyi rnam pa mthar ma phyin pas de dag ni śes bya dañ yon tan rdzogs śiñ mthar phyin par bya bañi phyir / rigs lñas ye śes lñahi dbu rgyan la sogs pa dbañ bskur bañam / ...).

³⁸ *Avatāra-vyākṛ.*, 95b-2, 3: "Blessing is the means of fulfilling all wishes accordingly. There are two kinds: blessing of intrinsic nature and blessing with power [in the latter case, e.g. when one is empowered by the Buddha for a supernormal function]. As to the rite for gaining blessing-whatever the deity one wishes to contemplate, or with conviction toward which one has contemplated, one vividly contemplates the latter's body as the Great Seal, and by descent of the Knowledge Being, and so on, stations the deity..." (byin gyis brlabs pa ni gañ ltar ḥdod pa de bzin bya bañi thabs te / de la yañ gñis te / rañ bzin byin gyis brlabs pa dañ / mthus byin gyis brlabs pañ / byin gyis brlab par bya bañi cho ga ni bdag lha gañ bsgom par ḥdod pañam / gañ la mos śiñ goms par gyur pa deñi sku phyag rgya chen por gsal bar bsgoms nas ye śes dbab pa la sogs pa lha gnas par byas nas...). The passage continues with quotation of a verse from the Continuation Tantra involving the seal of Vajradhātviśvara and blessing at the heart, *ūrṇakośa* (between the eyebrows), neck, and crown of head; blessing at those four places is also discussed in Ānandagarbha's "Super-commentary" (Toh. 2510), Vol. Śi, 197a.

³⁹ *Avatāra-vyākṛ.*, 93b-7, f.: "Heart is of two kinds: with attributes and without attributes (*sañimitta* and *añimitta*). The one without attributes means the Dharma-kāya; it is also referred to as the highly secret nature, with meaning of the universal essence. The one with attributes is said to be the eleven 'heart [incantations]' of the various Families, and so on, as the case may be..." (de la sñiñ po źes bya ba ni rnam pa gñis te / mtshan ma yod pa dañ / mtshan ma med pañ / de la mtshan ma med pa ni chos kyi sku la bya ste / de ni thams cad kyi sñiñ poñi don śiñ tu gsañ bar gyur pañi ño bo de la yañ de skad brjod do / mtshan ma yod pa ni rigs so soñi sñiñ po bcu gcig pa la sogs par gsuñs pa gañ yañ ruñ ba dag go / ...).

byas na sgo bcu drug ma tshañ bañi rgyu mtshan yañ smra dgos so /
 / ho na khyed rañ gi lugs la slob dpon de gñis kyi bžed pa ji ltar yin
 že na / dbu ma la hjug pa las / sems hgags pas de sku yis mñon sum
 mdzod / ces gsuñs pañi don dañ mthun par / chos kyi sku de loñs spyod
 rdzogs pañi skuñi rten la mñon du mdzad dgos pas sku phyag rgya chen
 poñi rgyas hdebs dañ por byed / chos sku mñon du ma mdzad par hphrin
 las hbad med lhun grub mi hbyuñ bas / dam rgya dus gñis par byed /
 chos sku mñon du mdzad nas hphrin las hbad med lhun grub hbyuñ
 bas / dam rgyañi rjes su las rgya byed / gsuñ dbyañs yan lag drug cus
 chos ston pa ñid hphrin las kyi gtso bo yin pas las rgyañi rjes la chos
 rgyañi hdebs byed pa yin no /

/ yañ ho na khyed kyi lugs la slob dpon kun dgañ sñiñ poñi bžed pa
 ji ltar že na / dam tshig gi phyag rgyas rañ dañ lha gñis su med par sñar
 ma grub pa gsar du bsgrubs nas de kho na ñid kyi don la mñam par hjog
 pa yin pas / dam rgya dañ por byed / de kho na ñid kyi don la rtse gcig
 tu mñam par hjog pa dañ / ñag nus pa mthu can du gyur pa med par hjig
 rten las hdas pañi lha hphrin las la bskul mi nus pas / chos rgya dus gñis
 par byed / thugs de kho na ñid la mñam par gžag ciñ ñag nus pa mthu
 can grub nas hphrin las la sbyor bas / las rgya dus gsum par byed / phyag
 rgya chen po nas rañ dañ lha gñis su med par grub zin gyi don la rab tu
 gnas pañi tshul gyis mñam par gžag par bya ba yin pa la sñon du gñis su
 med par ma grub par gñis su med pañi don la mñam par hjog pa mi hoñ
 bas phyag rgya chen poñi rgyas hdebs rjes la byed par bstan pa yin no /

/ ho na rañ lugs de gñis gañ byed zer na / gañ byas kyañ chog go / ho
 na kyañ dkyil chog rdo rje hbyuñ ba la brten nas byed na / slob dpon
 kun sñiñ gi lugs ñid byed dgos so /

ryas. Furthermore, we should give as a reason that if one does it according to the position of those two *ācāryas*, the sixteen ways are *not* complete.

[Suppose it be asked:] “Then, what is the position in your own school regarding the thesis of those two *ācāryas*?” It is consistent with the remark in the *Madhyamakāvatāra* [of Candrakīrti], “The one whose mind is thwarted must do it in immediacy with the body.” Thus, the Dharma-kāya must be realized in immediacy on the foundation of the Sambhoga-kāya. For this reason, one performs first the seal execution of the Great Seal of Body. When the Dharma-kāya is not realized in immediacy, there is no effortless and spontaneous origination of Marvellous Action. For this reason, one performs second the Symbolic Seal. When the Dharma-kāya is realized in immediacy, there is effortless and spontaneous origination of Marvellous Action. For this reason, after the Symbolic Seal one performs the Action Seal. The teaching of the Law by means of the sixty elegancies of voice is the chief of Marvellous Actions. For this reason, after the Action Seal one performs the seal execution of the Law Seal.

[Suppose it be asked:] “This being so, what is the position in your school regarding the thesis of Ānandagarbha?” When one newly accomplishes what has not been previously accomplished — namely, non-duality between oneself and the god by means of the Symbolic Seal, he is equipoised one-pointedly on the meaning of reality. For this reason, one performs first the Symbolic Seal. If one is equipoised one-pointedly on the meaning of reality, but cannot lend power to his voice, he is unable to exhort the supra-mundane deity to Marvellous Action. For this reason, one performs second the Law Seal. When one’s mind is equipoised on reality and one is able to lend power to his voice, he [the deity] attends to Marvellous Action. For this reason, one performs third the Action Seal. When one has consummated non-duality of oneself and the god by way of the Great Seal, he is equipoised by means of staying in the meaning; but when one has not completed first the non-duality, he is not equipoised in the meaning of non-duality. For this reason, it is taught that one performs next the seal execution of the Great Seal.

[Suppose it be asked:] “Well now, in your own school which of the two is followed?” Either of them. However, if one takes recourse to the *Maṇḍalavidhisarvavajrodaya* (Toh. 2516, by Ānandagarbha), he must perform according to the position of *ācārya* Ānandagarbha.

/ bži pa ni / dgos paḥi gtso bo ni tha mal paḥi lus ṅag yid gsum bya
ba dañ bcas pa bži / rgyal baḥi sku gsuñ thugs ḥphrin las dañ bcas pa
bžir bsgyur baḥo /

/ lña pa ni / de la phyag rgya ḥbyuñ baḥi rgyu / phyag rgya rañ gi ño
bo ḥchaḥ baḥi cho ga / ḥgrub paḥi rgyu / grub pa dbaṅ du ḥgyur baḥi
rgyu dañ bži las /

/ ḥbyuñ baḥi rgyu ni dam rgyaḥi phyag rgya thams cad rdo rje bsdams
pa las ḥbyuñ bar rgyud las bśad pa la / kha cig gis a-va-tā-ra dañ ko-sa-
laḥi rgyan gñis las / rdo rje bsdams pa phyag rgya thams cad kyi rgyu
yin par bśad ciñ / de brgyud rgyu la dgoṅs / slob dpon kun sñiñ gis rgyu
yin pas ma khyab par bśad de / dños rgyu la dgoṅs pa yin zer nas / dañ
por rdo rje bsdams pa bcas te / de las rnam snañ gi dam rgya ḥchaḥ /
deḥi rdo rje bsdams pa dañ po bcas pa de ma bkrol bar rnam snañ gi
dam rgya las lha gžan gyi dam rgya ḥchaḥ / de las yañ gžan gyi rim pa
ltar ḥchaḥ bar byed pa mi ḥthad de / rgyud dañ rdo rje ḥbyuñ ba gñis
ka las / dam tshig gi phyag rgya thams cad ni / rdo rje bsdams pa las
ḥbyuñ bas na / zes gsuñs pa dañ / rdo rje bsdams pa dañ bcas nas / zes
pa dam rgya thams cad kyi mgor sbyar rgyu yin paḥi phyir ro /

/ kha cig va-jra-sa-tva / zes pas rdo rje bsdams pa bcas la / des mig
byin gyis brlabs te / zes zer ba mi ḥthad de / va-jra-sa-tva zes pa mig
byin gyis rlob paḥi sñags ma yin gyi / rdo rje bsdams pa bcaḥ baḥi sñags
yin paḥi phyir ro / rdo rje ḥbyuñ ba las / ba-dzra-dri-ḍha-tiṣṭa zes pa
mig byin gyis rlob paḥi sñags su gsuñs pa yin no / des na dam rgya thams
cad la re reḥi sñon du rdo rje bsdams pa re re bcaḥ mi dgos na ba-dzra-
sa-tva zes paḥi sñags kyañ re re la re re brjod mi dgos par ḥgyur ro / deḥi
phyir ba-dzra-sa-tva zes pas rdo rje bsdams pa bcas la / ba-dzra-dṛ-ḍha-

⁴⁰ It is with some reluctance that the four Aristotelian causes are employed to translate the four Tibetan expressions; still literal translations from the Tibetan would have conveyed little sense in these contexts. It is an open problem as to why the four causes so well known from Greek philosophy should have served so aptly in translating these expressions.

⁴¹ The *dhāraṇī* as found in Mkhas grub rje's text is obviously a corruption. The correction *vajradṛṣṭi* is based upon this passage of Ānandagarbha's *Vajrasattvodaya* (Toh. 2517), Ku, 56a-6, f.: "Then he disposes [the *dhāraṇī*] *vajradṛṣṭi* (O, diamond sight!) in the two eyes; and having tied the Symbolic Seal of the Bhagavat, he mutters '*vajrasattvadṛśya*' and sees that Knowledge Being. Then, to contemplate [that Being] within one's own body, muttering Jaḥ, Hūṃ, Vaṃ, Hoḥ, he manages [respectively] to attract, draw in, tie, and subdue [the Knowledge Being]" (de nas vajradṛṣṭi zes bya ba mig gñis su bkod la / bcom ldan ḥdas kyi dam tshig gi phyag rgya bciñs nas / vajrasattvadṛśya zes brjod de / ye šes sems dpaḥ de mthoñ nas / rañ gi lus la rab tu bsgoms / jaḥ hūṃ baṃ hoḥ bkug ciñ bcug la bciñ ba dañ / dbaṅ du byas la bserub par bya).

(4) REQUIREMENT AND BENEFIT OF SEAL EXECUTION

The chief requirement is that the vulgar body, speech, and mind, together with their conduct, be transmuted into the Buddha's Body, Speech, and Mind, together with their Marvellous Action.

(5) METHOD OF SEAL EXECUTION

[For each seal] there are four [causes]: the 'efficient cause' of the seal, the 'formal cause' (*svarūpa*) of the seal and the rite of executing it, the 'material cause', and the 'final cause'.⁴⁰

Symbolic Seal

The Tantras teach that the thunderbolt tie (*vajrabandha*) is the 'efficient cause' of all Symbolic Seals. Some persons assert that when the *Avatāra* (Toh. 2501 by Buddhaguhya) and the *Kosalāṃkāra* (Toh. 2503 by Śākyamitra) explain the cause of all the seals to be the thunderbolt tie, their purport is the 'remote (or ancestral) cause' (*brgyud rgyu*), disagreeing with the cause as given by Ānandagarbha, whose purport is the 'near (or actual) cause' (*dhios rgyu*). [Those persons conclude:] Hence, first one executes the thunderbolt tie, then executes the Symbolic Seal of Vairocana; and, without untying the original thunderbolt tie, enacts after the Symbolic Seal of Vairocana the Symbolic Seals of the other deities. It is improper to execute [the seals] in any other sequence, because both the Tantras and the *Vajrodaya* (Toh. 2516) say, "All the Symbolic Seals arise from the thunderbolt tie", and say, "Having executed the thunderbolt tie", thus [positing it] as the cause added at the inception of all Symbolic Seals.

Some persons, while muttering "*Vajrasattva*" execute the thunderbolt tie, and claim that thereby the eyes are blessed (*adhiṣṭhita*). That is not valid, because "*Vajrasattva*" is not a *dhāraṇī* for blessing the eyes, but the *dhāraṇī* for executing the thunderbolt tie. According to the *Vajrodaya*, "*Vajradṛṣṭi*" is the *dhāraṇī* for blessing the eyes.⁴¹ Thus, if it were not necessary to execute a thunderbolt tie before each Symbolic Seal, it would likewise be not necessary to utter each time the *dhāraṇī* "*Vajrasattva*" [but it is necessary]. Therefore, one enacts the thunderbolt tie while muttering "*Vajrasattva*"; and, gazing with the eye of divine knowledge (*jñāna-cakṣus*) which is the eye blessed (or empowered) by muttering "*Vajradṛṣṭi*" one sees with direct perception the Knowledge Being (*jñāna-cattva*) Vairocana dwelling in front. Thereupon, while muttering "*Oṃ*

ti-ṣṭha ṛes pas mig byin gyis brlabs paḥi ye ṣes kyi mig gis bltas pas rnam par snañ mdzad ye ṣes pa mdun na bźugs pa mñon sum du mthoñ bar bas na / de nas Oṃ ba-dzra-dha-tvi-śva-rī ṛes pas rnam snañ gi dam rgya bcas la / dzaḥ hūm baṃ hoḥ ṛes pa bźis rim pa ltar dgug gźug bein dbaṇ du byas nas rañ dañ ye ṣes pa gñis su med par bya / de' nas ba-dzra-sa-tva ṛes pas rnam snañ gi rgyab tu ñi maḥi rgyab yol bsam / ba-dzra-sa-tva sa-ma-ya-stvaṃ ā-haṃ / ṛes pas rañ ñid ye ṣes pa dañ gñis su med paḥi bdag ñid du ña rgyal bya /

/ de rnams kyi rgyas btab nas / kha cig lha thams cad kyi rgyas btab zin paḥi rjes la lha thams cad kyi thugs kar zla baḥi dkyil ḥkhor gyi steñ du dañ poḥi rdo rje rtse lña ba re re ṛes zer bar byed do / bsgom don la ni de tsam gyis mi chog ste / rgyas btab zin paḥi rjes thogs ñid du rnam par snañ mdzad kyi thugs rnam par mi rtog paḥi ye ṣes de ñid zla baḥi steñ du rdo rje dkar po rtse lña baḥi rnam par bsgoms te / de la sems rtse gcig ñid du dmigs nas spyiḥi sñags gsum gsum dañ / rañ rañ gi gsum gsum bzlas te / de la yun riñ du dmigs pa ni phyag rgya ḥgrub paḥi rgyuḥo /

/ de nas rañ gi phuñ po sogs stoñ pa ñid du rigs pas bśig nas sgom pa ni dbaṇ du byed paḥi rgyuḥo /

/ chos kyi phyag rgya ḥbyuñ baḥi rgyu ni brjod pa sgrāḥi ḥdu byed do /

/ rgyas ḥdebs paḥi tshul ni lha de dañ deḥi lkog mar hriḥ las padma dmar po ḥdab ma brgyad pa lceḥi phyogs kyi ḥdab ma gcig lcer gyur paḥi steñ du rdo rje dkar po rtse lña pa mchur ñal pa žig bsam / Oṃ ba-dzra-dzi-hva ṛes pas byin gyis brlabs la ba-dzra-dzā-na la sogs paḥi rañ rañ gi chos kyi yi ge rnams rdo rjeḥi lte ba la dkris paḥi tshul du bkod la / chos kyi yi ge dag tu brjod pa rnams rgyas ḥdebs paḥi tshul lo /

/ de la luś kyi phyag rgya phyag chen ḥchaḥ ba bu ston rin po che dañ / ri bo dge ldan pa gñis kaḥi phyag len la mdzad pa la / kha cig na re / chos rgya la luś kyi phyag rgya bcaḥ ba gañ nas kyañ bśad pa med zer ro / de ni śin tu mi ḥthad de / dpal mchog las / lañs paḥam ni ḥdug paḥam /

⁴² The *dhāraṇī* as found in Mkhas grub rje's text is obviously a corruption. He himself pointed out in an earlier chapter that only in the Anuttara-yoga-tantra would Vajradhātviśvarī (the Queen of the Diamond Realm) be invoked in such a context. Again, Vairocana is certainly the Vajradhātviśvara.

Vajradhātviśvara” (‘Om, the Lord of the Diamond Realm’),⁴² one executes the Symbolic Seal of Vairocana; and muttering “Jaḥ”, “Hūm”, “Vam”, “Hoh” in that order, one respectively attracts, draws in, ties, and subdues [the Knowledge Being], bringing about non-duality between oneself and the Knowledge Being. Then, muttering “*Vajrasattva*”, one imagines in back of Vairocana a sun halo; and muttering “*Vajrasattva samayas tvam aham*” (‘O Vajrasattva, you the symbol am I’), one brings about the ‘pride’ (*garva*) in oneself that oneself and the Knowledge Being are non-dual.

Some persons who have executed those seals assert that when one has finished executing the seals of all the deities, subsequently, on the moon in the heart of each of the deities there appears a five-pronged ‘primordial thunderbolt’ (*ādi-vajra*). But that alone does not suffice for the aim of the contemplation. After finishing execution of the seals, one first contemplates on the moon a white five-pronged thunderbolt, representing the non-discursive knowledge which is Vairocana’s heart. Dwelling upon it as the sole area of thought, one mutters thrice each general *dhāraṇī* and mutters thrice each special *dhāraṇī*. Dwelling on that for an extended period constitutes the ‘material cause’ of the seal.

Thereupon, the contemplation which destroys one’s personality aggregates (*skandha*) and so forth, by understanding them to be voidness (*śūnyatā*), constitutes the ‘final cause’.

Law Seal

The ‘efficient cause’ of the Law Seal is the instigation (*saṃskāra* as the *prerana*) of the sounds of the recitation.

The method of casting the seal is as follows: One imagines the deity and in that deity’s throat the syllable “Hrīḥ”, from which arises an eight-petalled red lotus. The single petal in the direction of the tongue changes into a tongue, and upon that there appears a white five-pronged thunderbolt resting on the lip. [The tongue] is blessed by muttering, “*Om vajra-jihvā*” (‘Om, the diamond tongue’). The various individual syllables of the Law (*dharma*), such as “*Vajrajñāna*” (‘Diamond Knowledge’), are arranged in a circle on the nave of the thunderbolt. The recitations [of those] as syllables of the Law constitute the method of casting the seal.

Therein lies the procedure of both Bu-ston Rin-po-che and Ri-bo Dge-ldan-pa for executing the Great Seal, which is the Seal of Body. Some [objecting] assert that nowhere is the Law Seal explained as executing the Seal of Body. That [objection] is exceedingly invalid. It is said in the *Paramādyā* (Toh. 488):

gañ dag der ni gnas paḥam / thams cad rjes chags sbyor ba yis / dños grub thams cad thob par ḥgyur / źes gsuñs śiñ / deḥi ḥgrel par dpal mchog ḥgrel chen las / de ñid brjod pas rañ gi lhaḥi gzugs brñan lañs paḥam ḥdug pa bsgom par byaḥo / thams cad rjes chags rnal ḥbyor gyis / źes bya ba ni ḥdir rañ bzin gyis rnam par dag paḥi ño bo ñid do / de ltar byas pas ci źig ḥgrub ce na / dños grub thams cad thob par ḥgyur / źes bya ba la / rigs thams cad kyi lha rnam kyi chos kyi phyag rgya ni dños grub thams cad de de ḥgrub par ḥgyur ro / źes gsuñs te / de ñid brjod pas / źes pa chos kyi yi ge ñag tu brjod pa dañ / rañ gi lha ste / gañ la phyag rgyas gdab par bya baḥi lha lañs paḥam ḥdug pa la sogs paḥi rnam pa dañ mthun paḥi lus kyi rnam ḥgyur gyi phyag rgya bcaḥ ba dañ / sems de kho na ñid kyi don la mñam par bźag pa gsum dus gcig tu tshogs par byed pa ni phyag rgya ḥbyuñ baḥi rgyu yin pa la / phyag chen bcaḥ ba med na ḥgrub paḥi rgyu ma tshañ bar ḥgyur bas / ḥdir phyag chen ḥchaḥ ba ḥgog pa śin tu mi rigs so /

/ chos rgya dbaṇ du ḥgyur baḥi rgyu ni lus lha gañ yin pa deḥi rnam par gsal ba dañ / thugs de kho na ñid rtogs paḥi don la rtse gcig tu dmigs paḥi zab gsal gñis med kyi ñaṇ las rdo rje dañ bcas paḥi lce yar rkan la sbyar nas / de nas rdo rje phra mo nas ḥbru tsam ḥphros pa snaḥi rtse mor bsgoms te / de la reg mthoñ gi mtshan ma byuñ byuñ du bsgoms pas chos rgya la brten nas dños grub śin tu chen po rnam ḥgrub pa ni chos rgya dbaṇ du gyur baḥi tshad do /

/ las rgya ḥbyuñ baḥi rgyu ni rdo rje khu tshur ro /

/ rgyas ḥdebs paḥi tshul ni gYon paḥi rdo rje khu tshur gyi steñ du gYas paḥi rdo rje khu tshur bźag la pad skor sñon du ḥgro bas lha de dañ deḥi phyag mtshan med paḥi phyag chen ḥchaḥ ba yin te / rañ rañ gi

⁴³ "Material cause" would be more consistent with the context, esp. the next sentence, as well as with the fact that the "efficient cause" was already explained only in terms of the sounds of the recitation. Hence we assume a text corruption of *ḥgrub* into *ḥbyuñ*.

⁴⁴ From the discussion in the *Śhags rim*, 103a, it is plain that "tip of nose" does not mean end of nose but root of nose, or point between the eyes, because the tiny thunderbolt is meditatively lifted from the nostril to stand at the tip of the nose (*de nas btegs te sna khuñ nas sna rtser ḥgreñ ste...*). At the same place Tsoñ-kha-pa mentions the view of Buddhaguhya that contemplation of the tiny thunderbolt is attended with *prāṇāyāma*.

⁴⁵ *Avatāra-vyākḥ.*, 195a-3: "Regarding the 'thunderbolt fist', what teaches the Tathāgatas' merits of Body, Speech, and Mind assembled together is the thunderbolt fist" (rdo rje khu tshur źes pa ni / de bzin gsegs pa rnam kyi sku gsuñ thugs kyi yon tan gcig tu ḥdus par bstan pa ni rdo rje khu tshur te). This explanation is suggestive of the fact that the Action Seal represents the wondrous action of Body, Speech, and Mind.

By the *yoga* of complete attraction towards (*anurāga*)
[the deity],

Be he standing, or sitting, or just abiding there,
One obtains all *siddhis*.

On this the *Paramādiṭīkā* (Toh. 2512) comments:

While reciting Thatness, one must contemplate the
image of one's deity, whether standing or sitting.

"By the *yoga* of complete attraction towards" means here
the 'formal cause', intrinsically pure. What is 'materialized'
by proceeding that way? "One obtains all *siddhis*"; and the
Law Seal of the deities of all the Families 'materializes' all
those *siddhis*.

The expression "while reciting Thatness" means vocalizing the syllables
of the Law. One executes a seal consisting in an attitude of body con-
forming to the aspect of the god on whom the seal is to be cast, whether
he be standing, sitting, or so on. One equipoises his mind in the meaning
of Thatness. The synchronisation of the three is the 'efficient cause'
[?]⁴³ of the seal. If the Great Seal were not executed, there would be an
incomplete 'material cause'. Consequently, it is most improper to oppose
the execution of the Great Seal at this point.

The 'final cause' of the Law Seal is as follows: the body is transfigured
into the aspect of the particular god, and the mind is focussed on the
sole area of comprehending reality. One contemplates that from the
realm of non-duality of the Profound [the mental component] and the
Bright [the physical component] the tongue with the thunderbolt touches
the upper palate; that thereupon a tiny thunderbolt (*sūkṣma-vajra*)
no bigger than a barley grain stays on the tip of his nose,⁴⁴ which [tiny
thunderbolt] one contemplates until he can feel and see it. Thus, by
taking recourse to the Law Seal very great *siddhis* are 'materialized',
which is the standard for the 'final cause'.

Action Seal

The 'efficient cause' of the Action Seal is the thunderbolt fist (*vajra-
muṣṭi*).⁴⁵

The method of casting the seal is as follows: one places the right
thunderbolt fist on top of the left thunderbolt fist; and, preceding with
the 'lotus whirling', executes the Great Seal of the deity and without
his hand symbols. One recites [the deity's] own *dhāraṇī*, releases the

sñags brjod la phyag rgya ḥgrol ba na se gol gtog ciñ ḥphrin las mdzad
par mos paḥo /

/ ḥgrub paḥi rgyu ni phyag rgya ḥchaḥ baḥi dus su lha de dañ deḥi
thugs kar sna tshogs rdo rje re re sgom žiñ de ñid bya ba sgrub paḥi ye
śes kyi ño bor mos paḥo /

/ dbaṅ du ḥgyur baḥi rgyu ni lus kyi spyod lam thams cad gar la sogs
pas lhas lha mchod pa dañ / ñag gi smra brjod thams cad glu la sogs
paḥi sgo nas lhas lha mchod pa dañ / bzaḥ btuñ la sogs pa thams cad kyañ
ño bo lha dañ stoñ pa ñid dbyer med pa las rnam pa gzugs sgra la sogs
par śar bar mos nas lhas lha mchod par mos pa rgyun ldan du dran śes
na re bsten nas bsgom pa ste / de ltar bsgoms pas goms pa brtan pa na
lus ñag gi spyod lam thams cad kyis lhaḥi ḥphrin las ḥgrub pa na dbaṅ
du gyur paḥo /

/ phyag chen ḥbyuñ baḥi rgyu ni gtso cher rdo rje khu tshur ro /

/ rgyas ḥdebs paḥi tshul ni rañ bžin du bžugs paḥi phyag rgya chen
po bcaḥ ba ste / byañ chub mchog gi phyag rgya la sogs paḥo /

/ ḥgrub paḥi rgyu ni lha de dañ deḥi thugs kar dañ poḥi rdo rje rtse
lña pa re re sgom paḥo /

/ dbaṅ du ḥgyur baḥi rgyu ni zab gsal gñis su med paḥi lhaḥi rnal ḥbyor
la brtan pa thob thob tu sgom pa yin te / ḥdi go śla ba la dgoñs nas dños
su ma bśad do /

/ de la rnam snañ gi rgyas ḥdebs zin nas mi bskyod paḥi rgyas ḥdebs
byed na / rañ ñid rnam par snañ mdzad kyi rnam par bsgoms pa ñid kyis
byed dam mi bskyod paḥi rnam par bsgyur nas byed / dañ po ltar na
rnam snañ la rgyas btab par ḥgyur gyi mi bskyod pa la rgyas btab par mi
ḥgyur ro / gñis pa ltar na śar gyi mi bskyod pa tshur ḥphos te śar kyi
reḥu mig stoñ par sgom mam / mi bskyod pa gñis sgom pa gañ byed
ce na /

seal; and, snapping his fingers, imagines with conviction that he performs the Marvellous Action.

The 'material cause' is as follows: At the time of executing the seal, one contemplates the deity and a crossed thunderbolt (*viśva-vajra* or *karma-vajra*) in the deity's heart, and imagines with conviction that [the crossed thunderbolt] is the essence of the Knowledge of the Procedure of Duty (*kṛtyānuṣṭhāna-jñāna*).

The 'final cause' is as follows: one contemplates with conviction that the gods make offering to the gods by means of all sorts of bodily postures (*īryāpatha*), such as dancing; that the gods make offering to the gods by way of all sorts of vocal expressions (*abhilāpana*), such as singing; that even the food, drink, and so forth, are all in essence the indissoluble union of the deities and voidness; and that the various types of action (*karma*) appear in shapes and sounds. And one contemplates with reliance on continual mindfulness and awareness of the conviction that the gods make offering to the gods. When one is firmly habituated in contemplating that way, and when one 'materializes' the Marvellous Action of the gods by means of all the attitudes of body and voice, there is the 'final cause'.

Great Seal

The 'efficient cause' of the Great Seal is chiefly the thunderbolt fist.

The method of casting the seal is to enact the Great Seal which abides in self-existence (*svabhāva*). This is such a seal as the one of highest enlightenment (*paramabodhi*).

The 'material cause' is the contemplation of those gods and of a five-pronged 'primordial thunderbolt' in each of their hearts.

The 'final cause' consists in attaining firmness in the deity yoga (*devatā-yoga*) of non-duality of the Profound and the Bright, until contemplating it as attained. As this is easy to comprehend, its purport need not be explicitly explained.

[A Remark on the Procedure]

"After executing the seal of Vairocana, when one is executing the seal of Akṣobhya, does one do that by contemplating oneself in the aspect of Vairocana, or does he do that after transforming himself into Akṣobhya? In the former case, would not the seal be executed on Vairocana and the seal not executed on Akṣobhya? In the latter case, is it that one contemplates Akṣobhya of the East shifting hither, leaving the Eastern Square (*koṣṭhaka*) empty, or does one contemplate two Akṣobhyas?"

/ rañ ñid rnam snañ gi rnam pa las ma gYos par śar gyi mi bskyod pa
 ñid kyi phyag rgya ḥchaḥ ba dañ / mi bskyod paḥi ye śes pa mdun bźugs
 pa la lta ba dañ / rañ la dgug gźug bciñ dbaṅ du bya ba rnam byed par
 sgom pa yin no / de ltar yañ mi bskyod pa de ye śes pa dañ dbyer med
 du ḥdres pas rañ dañ ye śes pa dbyer med du ḥdres par yañ ḥgyur te /
 rañ dañ mi bskyod pa rgyud gcig tu sgom pa yin paḥi phyir ro /
 / des rtsa baḥi lha gźan rnam la yañ śes par byaḥo /

Without oneself changing from the aspect of Vairocana, one executes the seal of Akṣobhya of the East, sees the Knowledge Being (*jñāna-sattva*) of Akṣobhya dwelling in front [of himself], and contemplates the deeds of 'attracting', 'drawing in', 'tying', and 'subduing' [of that Knowledge Being] in himself. In that way, not only is that Akṣobhya [of the East] indissolubly combined with the Knowledge Being, but also oneself is indissolubly combined with the Knowledge Being, because there is the contemplation that oneself and Akṣobhya have a single 'mental series (or stream of consciousness)' (**ekasaṃtāna*, **ekatantra*).

This has to be understood as applying to all the other basic deities as well.

/ ḥdir rnal ḥbyor bla med kyi rnam g'zag la / rgyud gñis su dbye ba dañ /
phye ba so soḥi don dañ / brjod byaḥi don ñams su len tshul lo /

/ dañ po ni sdom ḥbyuñ dañ / gur dañ / sañs rgyas thod pa sogs nas
bla med kyi rgyud dbye g'zir byas pa la / rnal ḥbyor gyi rgyud dañ / rnal
ḥbyor maḥi rgyud ces pa dañ / dus ḥkhor sogs las / bla med kyi rgyud dbye
g'zir byas pa la / thabs rgyud dañ / śes rab kyi rgyud ces pa dañ / rdo rje
sñiñ po rgyan gyi rgyud sogs nas / mkhaḥ ḥgro phaḥi rgyud dañ / mkhaḥ
ḥgro maḥi rgyud /

/ ces ḥbyuñ ba rnams kyi rnal ḥbyor gyi rgyud dañ / thabs rgyud dañ /
mkhaḥ ḥgro phaḥi rgyud ces pa rnams / don gcig la miñ ḥdogs mi ḥdra
baḥo / yañ rnal ḥbyor maḥi rgyud dañ / śes rab kyi rgyud dañ / mkhaḥ
ḥgro maḥi rgyud rnams kyañ / don gcig miñ gi rnam grañs yin no /

/ des na bla med dañ yo-ga gñis so sor ma phye bar thun moñ du rnal
ḥbyor gyi rgyud ces pa dañ / bla med kyi rgyud tsam la rnal ḥbyor chen
poḥi rgyud ces ḥbyuñ ba dañ / bla med kyi rgyud dbye g'zir byas nas phye
baḥi ya gyal la rnal ḥbyor rgyud / ces ḥbyuñ ba rnams miñ gi tha sñad
ḥdra baḥi don mi ḥdra baḥi khyad par legs par phyed dgos so /

/ gñis pa phye ba so soḥi don la / g'zan lugs dgag pa dañ rañ lugs b'zag
pa gñis /

/ dañ po ni / kha cig na re / bla med kyi rgyud dbye g'zir byas nas /

¹ These two parts, constituting the present chapter, are based on Tsoñ-kha-pa's discussion in his *Mthaḥ gcod* (Toh. 5284, Ca, 15b-5, ff.).

² For the bracketted *mahā* in [*mahā*] *yoga-tantra*, cf. Chap. III, note 1, *supra*.

CHAPTER SEVEN

4. FUNDAMENTALS OF THE ANUTTARA-YOGA TANTRA

There are three parts: division into two Tantras; meaning of the several divisions;¹ procedure in the meaning of the subject matter.

a. *Division into two Tantras*

The *Sambarodaya* (Toh. 373), the *Vajrapañjarā* (Toh. 419), the *Buddha-kapāla* (Toh. 424), and other [Anuttara-yoga] Tantras, make a basic division of the Anuttara-yoga Tantra into [*mahā*] *yoga-tantra*² and *yoginī-tantra*. The *Kāla-cakra* (Toh. 362) and others make a basic division of the Anuttara-yoga Tantra into *upāya-tantra* and *prajñā-tantra*. The *Vajrahṛdayālaṃkāra* (Toh. 451) and others speak of the *ḍāka-tantra* and the *ḍākinī-tantra*.

Among those expressions, [*mahā*] *yoga-tantra*, *upāya-tantra*, and *ḍāka-tantra* are different terms with the same meaning. Moreover, *yoginī-tantra*, *prajñā-tantra*, and *ḍākinī-tantra* are also synonymous terms.

Now, that which is held in common between the two Tantras, Yoga and Anuttarayoga, is called the *yoga-tantra*. Peculiar to the Anuttara-yoga is the *mahāyoga-tantra*; and when one makes the basic division in the Anuttara-yoga Tantra, *yoga-tantra* pertains to a single one of the [two] divisions. These expressions present similarities as terms but have different meanings; hence they must be well distinguished.

b. *Meaning of the several divisions*

There are two sections: refutation of other schools; establishment of our own school.

(1) REFUTATION OF OTHER SCHOOLS

Some persons, when making the basic division in the Anuttara-yoga

pha rgyud ma rgyud gñis med kyi rgyud gsum du ḥbyed ciñ / de gsum
 nañ phan tshun gcig yin na gcig śes ma yin par ḥgal bar ḥdod do / de la
 yañ rjod byed sgraḥi khyad pa gyis rgyud gsum so sor ḥbyed pa dañ /
 brjod bya don gyi khyad par gyis rgyud gsum so sor ḥbyed pa dañ / źu
 ba poḥi khyad par gyis rgyud gsum so sor ḥbyed par byed do /

/ de yañ bla med kyi rgyud kyi dbañ du byas nas / gleñ gziḥi skabs
 su ḥdi skad bdag thos kyi mgo drañs paḥi rgyud yin na pha rgyud yin pas
 khyab ste / dper na gsañ ba ḥdus paḥi rgyud lta buḥo / gleñ gzi ḥchad
 pa na / gsañ ba mchog gis dgyes pa na / źes pas thog drañs paḥi rgyud
 yin na / ma rgyud yin pas khyab ste / dper na bde mchog gi rgyud lta
 buḥo / des na rtsa rgyud brtag pa gñis pa las / ḥdi skad bdag thos dañ /
 deḥi thun moñ ma yin paḥi bśad rgyud gur las / gsañ ba mchog gis dgyes
 pa na / źes dañ / thun moñ paḥi bśad rgyud saṃ-pu-ṭa las / ḥdi skad dañ /
 gsañ ba mchog gi dgyes pa gñis ka byuñ bas gñis med kyi rgyud yin no /
 źes zer źiñ / deḥi śes byed ni grub chen nag po spyod pas bśad pa ltar
 ro / źes zer ro /

/ de ni śin tu ḥaṇ mi ḥthad de / des na bde mchog gi rgyud kyañ gñis
 med kyi rgyud du thal / rtsa rgyud las / gsañ ba mchog gis dgyes pa na /
 źes ḥbyuñ źiñ / thun moñ ma yin paḥi bśad rgyud mñon ʼbrjod bla ma
 las / ḥdi skad bdag thos dañ / thun moñ paḥi bśad rgyud saṃ-pu-ṭa las /
 de gñis ka ḥbyuñ bas so / ḥdod mi rigs te / de ma rgyud du khas blañs
 pa dañ / ma rgyud dañ gñis med kyi rgyud ḥgal bar khas blañs pas so /
 gźan yañ / kye rdo rje pha rgyud du thal ba sogs gnod byed du ma źig
 yod do /

/ brjod bya don gyi khyad par gyis rgyud gsum so sor ḥbyed pa ni /

Tantra, divide it into three: Father (*pitṛ*) Tantra, Mother (*mātr*) Tantra, and Non-dual (*advaita*) Tantra, and maintain that the three are mutually exclusive in the sense that if a Tantra belongs to one division, it cannot belong to any of the others. Furthermore [to justify that division], there is a division into three [kinds of] Tantra by the distinctions of the enunciation of the promulgation (**vācakāna, rjod byed*); another tripartition by distinctions of the meaning of the subject matter (**vācya, brjod bya*); another tripartition by distinctions of the petitioner.

(a) Tripartition by enunciation of the promulgation

Now, when the Anuttara Tantra is taken into account, such Tantras as are introduced by the phrase, "Thus I have heard" (*evaṃ mayā śrutam*), are reckoned as Father Tantras, e.g. the *Guhyasamāja-tantra* (Toh. 442); and those introduced by such phrases as "[I] delight in the Highest of Secrets" (**rahasya paramaṃ rame*) belong to the group of Mother Tantras, e.g., the *Samvara-tantra* (Toh. 368). Again, in the Fundamental Tantra of *Hevajra* (Toh. 417 and 418) there is "Thus I have heard"; and in its unshared [with other Tantras] Explanatory Tantra, the *Pañjarā* (Toh. 419), there is "[I] delight in the Highest of Secrets"; while in the shared Explanatory Tantra, the *Samputa* (Toh. 381), there are both "Thus I have heard", and "[I] delight in the Highest of Secrets"; consequently it is a Non-dual Tantra. That is what is claimed; the authority for it is said to be the explanation by the great magus Nag-po-spyod-pa.

The position is completely untenable; it leads to the absurdity that the *Samvara-tantra* would in such a case also be a Non-dual Tantra. The Fundamental Tantra (Toh. 368) has "[I] delight in the Highest of Secrets"; the unshared Explanatory Tantra, the *Abhidhānottara* (Toh. 369) has "Thus I have heard", and the shared Explanatory Tantra, the *Samputa* (Toh. 381) has both [phrases]. The position is untenable, because this [i.e., the *Samvara-tantra*] was held to be a Mother Tantra and it was held that the Mother Tantras and Non-dual Tantras exclude one another. Moreover, there would be the absurdity that the *Hevajra-tantra* would also be a Father Tantra [because it begins with "Thus I have heard"] which would lead to many serious difficulties.

(b) Tripartition by meaning of the subject matter

There is a division into three Tantras by the distinctions of the Steps of Production (*utpatti-krama*), the distinctions of the Steps of Com-

bskyed rim gyi khyad par dañ / rdzogs rim gyi khyad par dañ / rjes spyod rnam dag gi khyad par gyis rgyud gsum so sor hbyed paḥo /

/ dañ po ni / bla med gyi rgyud dbye gźir byas la / dkyil ḥkhor gañ du de bzin gsegs pa lña lha moḥi rnam par ston žiñ / gtso bo lha mos byed paḥam ḥkhor lha moḥi tshogs śas che ba ma rgyud dañ / dkyil ḥkhor gañ du de bzin gsegs pa rigs lña lha phoḥi rnam par ston žiñ / lha phos gtso bo byed paḥam / ḥkhor lha phoḥi tshogs śas che ba pha rgyud du ḥjog par byed do / deḥi śes byed ni / gur las / sañs rgyas rnams ni thams cad kyi / mkhaḥ ḥgro ma yi dam paḥi tshogs / mkhaḥ ḥgro lña po rab bsgrub phyir / mkhaḥ ḥgro ma yi rgyud bśad do / žes gsuñs pa ltar / sañs rgyas rnams ni rigs lña yin la / mkhaḥ ḥgro ma yi dam paḥi tshogs / žes pas lha mo śas che ba bstan ciñ / mkhaḥ ḥgro lña po rab bsgrub phyir / žes pas / de bzin gsegs pa lña lha moḥi rnam par bskyed pa ston la / de ltar sgrub paḥi mkhaḥ ḥgro maḥi rgyud bśad / ces paḥi don no / de la pha rgyud la dños su ma gsuñs kyañ / ma rgyud la dños su gsuñs paḥi śugs las pha rgyud la ḥaṇ bstan ces ḥdod do /

/ luñ de deḥi rgyu mtshan du ḥdren pa ḥbrel med yin te / luñ de ñid ni / gur rigs bsdus kyi dkyil ḥkhor gyi gtso bo lña bsgrub ba ste bskyed pa ston paḥi phyir du gsuñs pa yin žiñ / mkhaḥ ḥgro žes ḥbyuñ ba lha mo kho na la byed mi dgos so /

/ rdzogs rim kyi khyad par gyi rgyud gsum so sor ḥjog pa ni / dkyil ḥkhor ḥkhor loḥi rdzogs rim brjod byaḥi gtso bor ston paḥi rgyud yin na ma rgyud dañ / thig le dañ phra moḥi rnal ḥbyor gyi rdzogs rim brjod byaḥi gtse bor ston paḥi rgyud yin na pha rgyud dañ / de gñis ka brjod byaḥi gtso bor byas nas ston paḥi rgyud yin na gñis med kyi rgyud du ḥdod ciñ / mtshan gzi ni sñar ltar la / nañ phan tshun yañ ḥgal bar ḥdod do /

/ de la dkyil ḥkhor ḥkhor loḥi rdzogs rim ni / phyiḥi phyag rgya la brten paḥi rdzogs rim bsgom tshul la ḥdod pas / des na bde mchog gi rgyud kyañ gñis med kyi rgyud du thal / phyiḥi phyag rgya la brten paḥi

³ Presumably Mkhas grub rje, following Tsoñ-kha-pa, means that the term *mkhaḥ ḥgro* is frequently used as an abbreviation for *mkhaḥ ḥgro ma (dākinī)*, but as it stands, regarded as unabbreviated, refers to a male deity, the *dāka*. The *Āmnāya-mañjari* (Toh. 1198), says in the ninth *mañjari*, Derge edition, 93b-7: “‘Sky walker (*dāka*)’ means the Bhagavat; ‘sky walker (*dākinī*)’ means the goddesses” (*mkhaḥ ḥgro* ni bcom ldan ḥdas so / *mkhaḥ ḥgro* ma ni lha mo rnams so).

⁴ An “external *mudrā*” in such a context suggests a concrete goddess or phenomenal woman.

pletion (*niṣpanna-krama*), and the distinctions of the purification of attendants (**anucāra-viśuddhi*).

Tripartition by Steps of Production

One assumes the basic division of the Anuttara Tantra. Then, in whatever *maṇḍala* the five Tathāgatas manifest themselves as goddesses (*devī*), a goddess is the Lord, or the goddesses constitute the majority in the retinue, one has a Mother Tantra. In whatever *maṇḍala* the five Tathāgatas manifest themselves as male deities, a male deity is the Lord, or the male deities constitute the majority in the retinue, one has a Father Tantra. The authority for that is given as this passage in the *Pañjarā* (Toh. 419): “Because it portrays the illustrious host of Ḍākinī and the five Ḍākinī of all the Buddhas, it is explained as *Ḍākinī-tantra*.” “All the Buddhas” means the five Progenitors. “Illustrious host of Ḍākinī” refers to the preponderance of goddesses. “Because it portrays the five Ḍākinī” shows the generation of the five Tathāgatas under the aspect of goddesses. Finally, it means that one explains as *Ḍākinī-tantra* one that portrays in that manner. Furthermore, they maintain that although a Father Tantra is not explicit in that passage, it implies likewise for Father Tantras because the Mother Tantra is explicit.

There is no cogency in introducing that scripture as proof. That scripture was expounded to show the generation which portrays the five lords of the *maṇḍala* of the ‘concise *pañjarā* family’ (*gur rigs bsdus*). It is not necessarily the case that the expression ‘Sky walker’ (*mkhaḥ ḥgro*) refers only to a goddess (*devī*).³

Tripartition by Steps of Completion

When the Tantra shows chiefly the subject matter of the Steps of Completion (*niṣpanna-krama*) [concerned with] the circle of the *maṇḍala*, it is a Mother Tantra. When the Tantra shows chiefly the subject matter of the Steps of Completion [concerned with] the drop (*bindu*) and subtle yoga (*sūkṣma-yoga*), it is a Father Tantra. When the Tantra shows chiefly the subject matter of both, it is a Non-dual Tantra. That is what is maintained. The source [given as authority] is the same as before. We maintain that it is internally contradictory.

Now, in regard to the Steps of Completion [concerned with] the circle of the *maṇḍala*, they maintain a method of contemplation of the Steps of Completion based on an external seal (*mudrā*).⁴ Consequently, it reduces to the absurdity that the Saṃvara-Tantra is also a Non-dual Tantra, because in the method of contemplating the Steps of Completion

rdzogs rim bsgom tshul bde dgyes gñis khyad par med ciñ / thig le dañ
phra moñi rnal ðbyor gyi rdzogs rim bde mchog śin tu rgyas pañi phyir
ro / ðdod na / nañ phan tshun ðgal bar khas blañs pa dañ ðgal lo /

/ rjes spyod rnam dag gi khyad par gyis rgyud gsum so sor ðjog pa ni /
bla med kyi rgyud gañ žig / phuñ khams sbye mched kyi rnam dag gtso
bor ston pañi rgyud yin na pha rgyud / rtsañi rnam dag gtso bor ston pa
ma rgyud / de gñis kañi rnam dag gtso bor ston pa gñis med kyi rgyud
de / mtshan gži ni sñar ltar ro žes zer ro /

/ de la bde mchog dañ kye rdor la pha rgyud ma rgyud gañ yañ min
pañi gñis med kyi rgyud du ðjog mi ðjog gi khyad par mi ðthad de / bde
mchog las rtsañi rnam dag ston par khas blañs śiñ / kye rdor las bdag
med lha mo bco lña phuñ sogs kyi ño bor bsgom pañi rnam dag ston la /
bde mchog las kyañ gzugs kyi phuñ po sogs bcu bdun lha bcu bdun gyi
ño bor bsgom pañi phuñ sogs kyi rnam dag ston žiñ / de las lhag pañi
rnam dag kye rdor las ma gsuñs pañi phyir / ðdod pa la sñar ltar ro /
/ des na khyad par des ðjog mi nus so /

/ gsum pa žu ba poñi khyad par gyis rgyud gsum so sor ðjog pa ni /
žu ba po lha phos žus pa gsañ ba ðdus pa lta bu pha rgyud dañ / žu ba po
lha mo rdo rje phag mos žus pa bde mchog lta bu ma rgyud dañ / brtag pa
dañ po rdo rje sñiñ pos žus pas lha phos žus śiñ / brtag pa gñis pa bdag
med mas žus pas lha mos žus la / lha pho mo gñis kas žus pas gñis med
kyi rgyud yin zer žiñ /

/ phan tshun ðgal bar yañ ðdod do / ðo na gsañ ðdus kyañ gñis med
kyi rgyud du ðgyur te / rtsa rgyud lha phos žus śiñ / bśad rgyud lha mo
bžis žus pa lha mos žus pas so / ðdod na sñar ltar ro / brtag gñis kyañ
brtag pa dañ po pha rgyud dañ gñis pa ma rgyud du thal lo /

⁶ Snellgrove, *The Hevajra Tantra*, Part I, pp. 126-7, displays in diagrams III and IV the correspondences between the fifteen *yoginīs* and the respective spheres of purification.

⁶ With reference to the *Sambara Mañḍala* in B. Bhattacharyya, *Niṣpannayogāvali of Mahāpañḍita Abhayākara-gupta* (Baroda, 1949), one can assume that the number of seventeen gods is arrived at by arbitrarily taking two groups of eight from among the three groups of eight male deities assigned respectively to the *Citta*, *Vāk*, and *Kāya* Circles, and taking the seventeenth as the central deity Sambara. In Lui-pa's *Śrī-Bhagavadabhisamaya-nāma* (Toh. 1427), the female deities of this *mañḍala* are made to correspond to the thirty-seven *bodhipakṣyā dharmāḥ*.

⁷ In Snellgrove (*op.cit.*), Part II (presumably the second assembly of the *Hevajra*), is requested by several different deities. Besides Vajrāgarbha, the *yoginīs* become interlocutors in II, iii; and Nairātmyā begins her questions in II, iv.

based on an external seal, there is no distinction between the *Samvara* and the *Hevajra*, and because the Steps of Completion [concerned with] the drop and subtle yoga are discussed elaborately in the *Samvara-tantra*. If this is admitted, [so] is the internal contradiction, and the thesis is refuted.

Tripartition by purification of attendants

Whatever Anuttara Tantra is a Tantra showing chiefly the purification of the personality aggregates (*skandha*), realms (*dhātu*), and sense bases (*āyatana*), is a Father Tantra. Whatever one shows chiefly the purification of the 'veins' (*nāḍī*) is a Mother Tantra. Whatever one shows chiefly both is a Non-dual Tantra. Their authority is the same as before.

In that case, it is illogical to either classify or not classify the *Samvara* and the *Hevajra* among the Non-dual Tantras as being neither Mother nor Father Tantras. The reason is as follows: It is agreed that the *Samvara* teaches the purification of the 'veins'. The *Hevajra* teaches the purification by contemplating the fifteen goddesses beginning with Nairātmyā as the nature of the personality aggregates and so on.⁵ The *Samvara* also teaches the purification of the personality aggregates and so on by contemplating the seventeen elements beginning with *rūpa-skandha* as having their nature in the seventeen gods.⁶ The *Hevajra* teaches no purification beyond this. Our conclusions are as stated above.

Therefore, those distinctions cannot be used for classification.

(c) Tripartition by the petitioner

If the petitioner is a male deity, as in the case of the *Guhyasamāja*, it is a Father Tantra. If the petitioner is a female deity, as in the case of the *Samvara*, which is requested by Vajravārāhī, it is a Mother Tantra. The first assembly [of the *Hevajra* Tantra] is requested by Vajragarbha, hence requested by a male deity; the second assembly is requested by Nairātmyā, hence requested by a female deity;⁷ and for the reason that both male and female deities make request, it is a Non-dual Tantra. That is what they claim.

Again we maintain that this involves an internal contradiction. If their thesis were granted, the *Guhyasamāja* would also be a Non-dual Tantra, for its Fundamental Tantra (Toh. 442) was requested by a male deity, and the Explanatory Tantra *Caturdevī-paripṛcchā* (Toh. 446) was requested by goddesses. Our conclusions are as stated above. Moreover, it reduces to the absurdity that of the two assemblies, the first is a Father Tantra and the second is a Mother Tantra.

/ yañ rjod byed sgrañi khyad par gyis rgyud gsum so sor hjog pa grub
 chen nag po spyod pañi bžed par ħdod pa yañ mi ħthad de / deñi bžed pa
 ni / rgyud kyi thog mar ħdi skad bdag thos ħbyuñ ba dañ / gsañ ba mchog
 gis dgyes pa na / žes sogs ħbyuñ ba rnams tshig mi ħdra yañ / gleñ gžiñi
 tshig rnams kyis bde ston dbyer med brjod byar ston pas / rañ bžin rnam
 dag la khyad par med par ston pañi phyir du / rañ bžin dbye ba yod min
 žes / thugs kyi rdo rjes de skad gsuñs / žes gsuñs kyi / luñ de ñid gleñ
 gžis rgyud gsum so sor hjog pañi rgyu mtshan du ħdod pa la ħbrel cuñ
 zad kyañ med do /

/ yañ kha cig dus ħkhor rgyud ħgrel gyi rjes su ħbrañs nas / deñi lugs
 su rloms te / bla med kyi rgyud la pha rgyud ma rgyud gñis su ħbyed pa
 sgra ji bžin par gzuñ du mi ruñ bañi drañ don dañ / bla med kyi rgyud
 yin na gñis med kyi rgyud yin pas khyab pa sgra ji bžin pañi ñas don du
 ħdod la / de ltar ħdod bžin du ħañ / bla med kyi rgyud la pha rgyud ma
 rgyud gñis med kyi rgyud gsum du ħbyed ciñ / de rnams kyi hjog byed du
 dkyil ħkhor gañ du ñin mtshan mñam pa dag pas lha gtso ħkhor thams
 cad žal phyag mñam pa ston pañi bla med kyi rgyud ni pha rgyud de gsañ
 ħdus lta bu dañ / dkyil ħkhor gañ du sña phyiñi thun ħtshams dag pas /
 lha gtso ħkhor žal phyag mi mñam pa śas cher ston pañi bla med kyi
 rgyud ni ma rgyud de bde mchog lta bu dañ / deñi śugs kyis dkyil ħkhor
 gañ du lha gtso bo yab yum žal phyag mi mñam žiñ / ħkhor yab yum žal
 phyag mñam par ston pañi bla med kyi rgyud ni gñis med kyi rgyud de
 dus ħkhor lta buñ / zer žiñ / de rnams ni dus ħkhor gyis bstan par ħdod
 do /

/ de ni mi ħthad de / des na ħdus pa yañ gñis med kyi rgyud du ħgyur
 te / bla med kyi rgyud yin na gñis med kyi rgyud yin pas khyab pa sgra ji
 bžin pañi ñes don yin pas so / ħdod na / lha gtso bo yab yum žal phyag
 mi mñam žiñ / ħkhor yab yum žal phyag mñam par thal / ħdod pañi

Further observations

Furthermore, it is not valid to divide into three kinds of Tantra by the distinctions of enunciation of the promulgation, claiming the great magus Nag-po-spyod-pa as authority. What he maintains is that such expressions as "Thus I have heard" and "[I] delight in the highest of secrets", occurring at the beginning of the Tantras, differ in words and that, nevertheless, the introductory words teach the subject matter of the inseparability of Beatitude and Void (*sukha-śūnya*) in order to show that there is no distinction in what is intrinsically pure (*svabhāva-viśuddhi*). It is said, "The thunderbolt of mind (*citta-vajra*) has this proclaimed: 'There are no *varieties* of intrinsic nature (*svabhāva*).'" Hence, there is no cogency at all in holding the introduction of that scripture as the reason for establishing a tripartition of the Tantras.

Others, following the *Kālacakra-tantra* Commentary (Toh. 845), become conceited in that school and maintain that when an Anuttara Tantra is distinguished as Father Tantra or Mother Tantra, it has hinted meaning (*neyārtha*), which is not appropriate for grasping the standard term (*yathāruta*); and that when an Anuttara Tantra is agreed to be a Non-dual Tantra, it has evident meaning (*nītārtha*), which [grasps] the standard term. Moreover, according to that thesis, the Anuttara Tantra is divided into three Tantras as Father Tantra, Mother Tantra, and Non-dual Tantra. Their standard of classification is as follows: In whatever *maṇḍala* day and night are equally pure, so the Anuttara Tantra shows equality of heads and arms for the lord and his retinue, it is a Father Tantra, e.g. the *Guhyasamāja*. In whatever *maṇḍala* the intervals of the earlier and later watches are pure, so the Anuttara Tantra teaches, for the most part, inequality of heads and arms for the lord and his retinue, it is a Mother Tantra, e.g. the *Samvara*. As a consequence, in whatever *maṇḍala* the lord as Father-Mother (*yab-yum*) has inequality of heads and arms, while the retinue as Father-Mother has equality of heads and arms, the Anuttara Tantra portraying that is a Non-dual Tantra, e.g. the *Kālacakra*. That is what they claim, and they maintain it is taught by the *Kālacakra*.

That is not valid. In such a case, the *Guhyasamāja* would also be a Non-dual Tantra, because when there is an Anuttara Tantra it is always a Non-dual Tantra, this being the evident meaning' of the term ['without superior', *anuttara*] itself. Concede that, and you must concede the utter absurdity of [introducing as criterion] the inequality of heads and arms of the lord in Father-Mother and the equality of heads and

phyir / des na dus ḥkhor las / bla med kyi rgyud la pha rgyud / ma rgyud
 gñis su phye ba sgra ji bzin pa min paḥi draṇ don du bstan pa ma yin
 gyi / de ñid las pha rgyud ma rgyud du ḥbyed tshul khyad par pa bla med
 kyi dkyil ḥkhor gaṇ du ye śes pa dgug gzug byed pa na / lha pho yaṇ dag
 par rgyu zin / rnal ḥbyor ma mi gYo bar gnas par ston pa pha rgyud daṇ /
 dkyil ḥkhor gaṇ du ye śes pa dgug gzug byed pa na / rnal ḥbyor ma rnams
 yaṇ dag par rgyu zin / lha pho mi gYo bar gnas par ston paḥi bla med
 kyi rgyud rnams ma rgyud du ston paḥi rnam gzag mdzad pa ni / tshul
 des ḥdul baḥi gdul bya draṇ baḥi phyir du re gzan ñor mdzad paḥi rnam
 gzag yin pas / de ḥdra ba sgra ji bzin pa ma yin paḥi draṇ don du gsuṇs
 pa yin no /

/ ñin mtshan mñam pa dag pas lha thams cad źal phyag mñam pa daṇ /
 sña phyiḥi thun ḥtshams dag pas lha thams cad źal phyag mi mñam par
 ston paḥi dkyil ḥkhor dus ḥkhor las gsuṇs pa pha rgyud daṇ ma rgyud
 kyi ḥjog byed du byed pa ni ḥbrel med yin te / deḥi don ni de ñid las gsuṇs
 paḥi ḥdus paḥi dkyil ḥkhor daṇ / sgyu ḥphrul dra baḥi dkyil ḥkhor gyi
 lha gtso ḥkhor thams cad źal phyag mñam par ston pa de ñid dus kyi dag
 pa sbyor baḥi tshe na / ñin mtshan mñam pa dag pas źal phyag mñam
 pa / źes sbyor ba daṇ / de las bstan paḥi bde mchog sdom pa che chuṇ
 gi dkyil ḥkhor lha źal phyag mi mñam par ston pa rnams dus kyi dag pa
 sbyor baḥi tshe na / sña phyiḥi thun ḥtshams dag pas źal phyag mi mñam
 paḥo / źes dkyil ḥkhor gyi dag pa sbyor ba ston pa yin no /

/ gñis pa raṇ lugs ni /

/ bla med kyi rgyud la / thabs śes gñis med kyi rgyud du byas paḥi
 ya gyal gyi thabs daṇ / pha rgyud la thabs su byas paḥi thabs gñis min
 ḥdra yaṇ don mi ḥdra / deḥi ya gyal gyi śes rab daṇ / ma rgyud la śes
 rab tu byas paḥi śes rab gñis min ḥdra yaṇ don mi ḥdraḥo / deḥi ya gyal
 gyi thabs śes ji lta bu źe na / deḥi thabs ni bde chen lhan cig skyes paḥi
 ye śes yin la / śes rab ni chos thams cad raṇ bzin med par rtogs paḥi ye

arms of the retinue in Father-Mother. Thus, the *Kālacakra* does not teach the varieties of Father Tantra and Mother Tantra in the Anuttara Tantra except in the hinted meaning of a standard term. That work [i.e., the *Kālacakra*] does indeed set forth the distinction in the method of dividing into Father Tantra and Mother Tantra: if one attracts the Knowledge Being (*jñāna-sattva*) and draws it into any Anuttara *maṇḍala*, and the male deity moves correctly while the *yoginī* remains immobile, one has Father Tantra; if one attracts the Knowledge Being and draws it into any [Anuttara] *maṇḍala*, and the *yoginīs* move correctly while the male deities remain immobile, one has a Mother Tantra. That method of formulation is a formulation for the sake of drawing (*neya*) the candidate (*vineya*) for training (*vinaya*), installing him temporarily in another viewpoint. Hence it is expressed in the 'drawing meaning' (*neya-artha*) [or 'hinted meaning'] of 'coined terminology' (*na-yathāruta*) of such sort [as 'Father Tantra', 'Mother Tantra'].

Moreover, there is no cogency in positing a Father Tantra and a Mother Tantra on the grounds that the *Kālacakra* speaks of a *maṇḍala* in which all the gods have equality of heads and arms due to the purity of equal day and night, or in which all the gods have inequality of heads and arms due to the purity of earlier and later intervals of watches. The meaning of that is as follows: the lords and the retinues of the *Samāja-maṇḍala* and the *Māyājāla-maṇḍala* mentioned in that work show equality of heads and arms; when one coordinates the purity of that precise time, the coordination is, "equality of heads and arms due to the purity of equal day and night". The deities in the larger and smaller *maṇḍalas* of *Samvara* taught in that work show inequality of heads and arms; when one coordinates the purity of that time, the coordination of purity of the *maṇḍala* is, "inequality of heads and arms due to the purity of earlier and later intervals of watches".

(2) ESTABLISHMENT OF OUR SCHOOL

In the Anuttara Tantra, the term 'means' (*upāya*) taken by itself as it occurs in the Tantras which have non-duality of means (*upāya*) and insight (*prajñā*) has a different meaning from the term 'Means' (*upāya*) standing for the Father Tantra; and the term 'insight' taken by itself has a different meaning from the term 'Insight' standing for the Mother Tantra. Then what are 'means' and 'insight' taken by themselves? That 'means' is the Knowledge born together with (*sahaja*) Great Beatitude (*mahāsukha*). That 'insight' is the knowledge which fully comprehends that all natures (*sarvadharmāḥ*) are devoid of intrinsic reality (*niḥsvabh-*

śes yin pas / bla med kyi rgyud yin na de ḥdra baḥi thabs śes dbyer med
brjod byar ston pas khyab ste /

/ ḥdus paḥi rgyud phyi mar ston pa la ḥkhor gyi byaṅ chub sems dpah
rnams kyis / rnal ḥbyor bla med kyi rgyud kyi rnal ḥbyor gyi don ji lta bu
lags / źes źus paḥi lan du / ston pas / thabs daṅ śes rab sñoms ḥjug pa /
rnal ḥbyor źes ni bya bar bśad / ces sogs gsuṅs so / des na de ḥdra baḥi
thabs śes kyi sgo nas pha rgyud ma rgyud so sor ḥjog mi nus te / de lta
na ḥdus pa pha rgyud min pa daṅ / kye rdor ma rgyud min par thal / de
gñis kas gñis med brjod byar ston pa la khyad par med paḥi phyir / źes
dus ḥkhor rgyud ḥgrel daṅ / rdo rje sñiṅ ḥgrel las gsuṅs paḥi phyir ro /

/ des na sñar bśad pa de ḥdra baḥi thabs śes gñis med kyi rgyud dbye
baḥi ya gyal du mi bgraṅ bar / de ñid dbye gźir byas nas pha rgyud daṅ
ma rgyud gñis su ḥbyed par byed pa yin no / pha rgyud daṅ thabs rgyud
don gcig tu byas paḥi thabs de gaṅ / ma rgyud daṅ śes rab kyi rgyud don
gcig tu byas paḥi śes rab de gaṅ yin sñam na /

/ thog mar śes rab ños gzuṅ bar bya ste / gur gyi leḥu bcu pa las /
ḥkhor rnams kyis ston pa la / bcom ldan ḥdas ji ltar na rnal ḥbyor maḥi
rgyud kyi mtshan rab tu ḥjug pa lags / rdo rje ḥdzin gyis bkaḥ stsal pa /
śes rab pha rol phyin paḥi thabs / ḥdi ni rnal ḥbyor mar brjod do / phyag
rgya chen po rab sbyor bas / gaṅ phyir de ñid la ḥjug pa / rnal ḥbyor ma
yi rgyud ces bya / źes gsuṅs paḥi don bśad na / phyag rgya chen po ni
ḥdir bde chen lhan skyes kyi ye śes yin la / de gaṅ du sbyor na / de kho
na ñid du ḥjug paḥi sgo nas rab tu sbyor bas na de ḥdra baḥi bde stoṅ dbyer
med du sbyar ba ḥdi ni rnal ḥbyor źes brjod de / de la ma ni sku gñis kyi
naṅ nas chos skuḥi thun moṅ ma yin paḥi rigs ḥdraḥi rgyu yin źiṅ / snaṅ
phyogs thabs kyi cha daṅ / stoṅ phyogs śes rab kyi cha gñis kyi naṅ nas /
stoṅ phyogs śes rab kyi cha yin paḥi phyir ma ste / de ḥdra baḥi stoṅ
phyogs śes rab kyi char gyur paḥi bde stoṅ dbyer mi phyed paḥi ye śes
brjod byaḥi gtso bor rtsal du bton nas ḥchad ciṅ / snaṅ phyogs thabs

⁸ In the published text of the *Guhyasamāja*, Chap. XVIII is the Continuation Tantra of the Tibetan Kanjur. The question occurs in the text, 150.5, the answer (as quoted) 153.4.

⁹ The latter, quoted in *Sñags rim* at 339b-6, is Vajragarbha's commentary on the *Hevajra-tantra* called *Piṇḍārtha-tikā*.

¹⁰ Of course, the feminine noun *yoginī* is formed by adding *ī* to *yogin*.

hāva). If one has an Anuttara Tantra, it necessarily teaches the subject matter of the inseparability of 'means' and 'insight' in those senses.

In the Continuation (Toh. 443) of the *Guhyasamāja-tantra* (Toh. 442), the Bodhisattvas of the retinue ask the Teacher the meaning of the term *yoga* of the Anuttara-yoga-tantra. In reply to that question, the Teacher says, "The equal entrance (*samāpatti*) into means and insight is explained as *yoga*", and so on.⁸ Hence, one cannot classify Father Tantras and Mother Tantras by way of 'means' and 'insight' in those senses. If one did, it would lead to the absurdity that the *Guhyasamāja* would not be a Father Tantra, nor the *Hevajra* a Mother Tantra. But both alike teach the subject matter of the non-duality [of means and insight], for this is stated in the *Kālacakra-tantra* Commentary (Toh. 845, as well as in the *Vajragarbha* Commentary (probably Toh. 1180)).⁹

Hence, the means and the insight in the senses described above do not serve to differentiate the varieties of Non-dual Tantra. But when one assumes the varieties at the outset, they ['Means' and 'Insight'] separate them into Father Tantra and Mother Tantra. What is the meaning of 'Means' (*upāya*) when Father Tantra and *upāya-tantra* are taken as identical? What is the meaning of 'Insight' (*prajñā*) when Mother Tantra and *prajñā-tantra* are taken as identical?

First we must establish 'Insight'. The tenth [sic. for thirteenth] chapter of the *Pañjarā* (Toh. 419) states as follows:

The members of the retinue asked the Teacher, "Bhagavat, how did the name *Yoginī-tantra* arise?"

Vajradhara spoke: "The 'means' of *Prajñā-pāramitā* is proclaimed to be *yoginī*. The one who adds the Great Seal (*mahā-mudrā*) enters Reality (*tattva*) [or: enters that very *yoginī*]; hence the name *Yoginī-tantra*."

How is that passage explained? 'Great Seal' means the Knowledge born together with Great Beatitude. Where is that added? It is added by way of entering Reality (*tattva*), for which reason, such an indissoluble combination of Beatitude and Void (*sukha-śūnya*) is called *yoga*. With the feminine suffix (*-inī, ma*)¹⁰ it means the cause (*hetu*) of the uncommon (*asādhāraṇa*) affiliation with the Dharma-kāya among the two Bodies: i.e., from among the part of the 'Means' on the phenomenal side and the part of the 'Insight' on the void side, it is the 'Insight' on the void side, hence the feminine suffix. Thus, a *Yoginī-tantra* is explained as one which explicitly emphasizes the subject matter of the Knowledge of indissoluble Beatitude and Void in the part of 'Insight' on the Void

kyi char gyur paḥi gzugs skuḥi thun moṇ ma yin paḥi rigs ḥdraḥi rgyu maḥi sku daṇ / deḥi sgrub tshul rtsal du bton nas mi ḥchad pas rnal ḥbyor maḥi rgyud ces bya bar bśad do / de ltar na ma rgyud kyi ḥjog byed ni stoṇ phyogs śes rab kyi cha bde stoṇ dbyer med kyi ye śes brjod byaḥi gtso bor byas na ḥchad ciṇ / snaṇ phyogs thabs kyi cha sgyu maḥi sku sgrub tshul sogs rtsal du bton nas mi ḥchad paḥi rgyud dños sam / deḥi sder gtogs kyi bla med kyi rgyud gaṇ ruṇ yin paḥo /

/ pha rgyud daṇ thabs rgyud don gcig tu byas paḥi thabs de gaṇ že na /mkhaḥ ḥgro rgya mtsho las / rnal ḥbyor rnams la rgyud rgyal du / de daṇ de yi cho ga dbye śes / ḥod gsal sgyu ma bdag gis ni / sgyu ma ḥjig rten la bśad do / zes gsuṇs pas bstan te / deḥi don bśad na / bśad ces draṇ ṇo / gaṇ gis na rdo rje ḥchaṇ bdag gis so / gaṇ na sgyu maḥi sku sgrub paḥi thabs so / gaṇ la na / gdul byaḥi ḥjig rten rnams laḥo / gaṇ du na / bla med kyi rgyud la rnal ḥbyor gyi rgyud daṇ / rnal ḥbyor maḥi rgyud gñis su phye baḥi ya gyal rnal ḥbyor gyi rgyud kyi rgyal po rnams suḥo / tshul ji ltar na / snaṇ mched thob gsum ḥod gsal daṇ bcas pa lugs ḥbyuṇ du bskyed ciṇ / de las lugs ldog tu ldaṇ baḥi tshe / stoṇ pa bžiḥi bžon paḥi rluṇ ḥod zer lña ba las sgyu maḥi sku sgrub tshul rtsal du bton pa sogs / de daṇ deḥi cho gaḥi dbye ba ji lta ba bžin du śes paḥi sgo nas / ḥod gsal las sgyu lus su ldaṇ tshul lo /

/ don bsdus na / stoṇ phyogs bde stoṇ dbyer med kyi ye śes kyaṇ brjod byar rgyas par ston paḥi rgyud gaṇ žig / snaṇ phyogs thabs kyi char gyur paḥi stoṇ pa bžiḥi bžon paḥi rluṇ ḥod zer lña ba las sgyu maḥi sku sgrub tshul rtsal du bton nas rgyas par ḥchad paḥi bla med kyi rgyud dños sam / deḥi sder gtogs kyi rgyud gaṇ ruṇ yin pa zes paḥo / de rnams kyi mtshan gži cuṇ zad cig ṇos gzuṇ na / ḥdus pa lta bu pha rgyud dños

¹¹ As suggested in note 1, above, Tsoṇ-kha-pa's words are being liberally adopted here; and what he means by "coming forth with skill" is clear from his *Ye rdor* (Toh. 5286, Vol. Ca, 17b-4, ff.): "Those lacking skill in the means turn the wheel of phenomenal existence [i.e. are reborn in the ordinary way] upon fulfilling the Intermediate State through the winds and mind-only at the conclusion of the four Voids; the one holding the precepts of skill in the means knows how to carry away the Intermediate State's Saṃbhoga-kāya, generated as the Illusory Body accomplished from the winds and mind-only at the conclusion of the Voids" (... thabs mkhas pa daṇ bral ba rnams la stoṇ pa bžiḥi mthar rluṇ sems tsam las bar do grub nas srid paḥi ḥkhor lo bskor ba de ṇid / thabs mkhas kyi man ṇag daṇ ldan pas stoṇ pa rnams kyi mthar rluṇ sems tsam las grub paḥi sgyu maḥi skur bskyed paḥi bar do loṇs skur ḥkhyer śes pa yin te / ...). (The passage continues as cited in Chap. IV, note 8, *supra*.)

¹² The five winds as discussed in Tsoṇ-kha-pa's *Srog rtsol gyi de kho na ṇid gsal ba* (Toh. 5285, Vol. Ca) are Amoghasiddhi's *samāna*, the yellowish-green wind-wind; Amitābha's *udāna*, the red fire-wind; Akṣobhya's *prāṇa*, the white water-wind; Ratnasambhava's *apāna*, the yellow earth-wind; and Vairocana's *vyāna*, the pervasive (? colorless) wind.

side in that way, while not explaining the Illusory Body which is the uncommon affiliation with the Formal Body (*rūpa-kāya*) in the part of 'Means' on the phenomenal side or the coming forth with skill¹¹ in the method of accomplishing that [Illusory Body]. That being the case, a Mother Tantra is established as follows: It is any Tantra which emphasizes the subject matter of the Knowledge of the indissolubility of Beatitude and Void in the part of 'Insight' on the Void side, while not especially emphasizing such things as the method of accomplishing the Illusory Body in the part of 'Means' on the phenomenal side, or any Anuttara Tantra belonging to its category.

What is that 'Means' when Father Tantra and *upāya-tantra* are identified? It is taught by the *Ḍākārṇava* (Toh. 372) in these words:

In the king of Tantras among the 'yogas' —
Knowing them and the varieties of their rites,
I have explained the Illusion of the Clear Light
To the illusory world.

How is that passage explained? The explanation is suggestive (*neya*). By whom [is it explained]? By Vajradhara himself. What [does he explain]? The 'Means' of producing the Illusory Body. To whom [does he explain]? To the world of candidates (*vineya*). Where? Dividing the Anuttara Tantra into [*mahā*] *yoga-tantra* and *yoginī-tantra* — in the 'kings' of the [*mahā*] *yoga-tantras* taken by themselves. By what method is it done? One generates in the forward direction the three [called] Light (*āloka*), Spread-of-Light (*ālokābhāsa*), and Culmination-of-Light (*āloka-pralabdhī*), together with the Clear Light (*prabhāsvara*); and at the time of emerging from the latter, in the reverse direction one accomplishes the Illusory Body from the five rays of wind (*vāyu*)¹² riding on the four Voids. The method consists in emerging in the Illusory Body from the Clear Light by way of knowing in exactitude such things as the coming forth with skill and the varieties of their rites.

In short, the basic classification of the Anuttara Tantras is into those which teach elaborately the subject matter of the Knowledge of the indissolubility of Beatitude and Void on the side of the Void, and into those which teach elaborately the coming forth with skill in the method of accomplishing the Illusory Body from the five rays of wind riding on the four Voids in the part of the 'Means' — or any Tantras belonging to the [respective] categories. To mention a few examples with their [respective] character — the *Guhyasamāja* (Toh. 442), for instance, is a basic Father Tantra; and the Tantras of the red and black Yamāri (Toh. 467-470; 473-475; 478), the Vairocana *Māyājāla* (Toh. 466) which

dañ gśin rjeḥi gśed dmar nag gi rgyud / rnam snañ sgyu ḥphrul dra ba ste / bla med sgyu dra / rdo rje sñiñ po rgyan gyi rgyud rnams pha rgyud kyi sder gtogs paḥi rgyud yin / bde mchog / kye rdor / dus ḥkhor / sgyu thod gdan gsum / phyag chen thig le / sañs rgyas mñam sbyor sogs ma rgyud yin no /

/ des na pha rgyud kyi gtso bo ḥdus pa yin žiñ / ma rgyud kyi gtso bo bde mchog yin te / ḥdus pa nas ston paḥi bskyed rdzogs dañ / las tshogs rgyas pa ḥdra ba pha rgyud gžan gañ nas kyañ mi ḥbyuñ žiñ / bde mchog gis ston paḥi bskyed rdzogs dañ las tshogs rgyas pa ḥdra ba ma rgyud gžan gañ nas kyañ mi ḥbyuñ baḥi phyir ro /

/ de ltar pha rgyud ma rgyud gñis su phye baḥi bla med kyi rgyud la rnam pa gñis su ḥgyur te / rjod byed sgraḥi rgyud dañ / brjod bya don gyi rgyud do / de la rjod byed sgraḥi rgyud ni / rdo rje ḥchañ gis gsuñs paḥi bla med kyi rgyud gžuñ mthaḥ dag go / brjod bya don gyi rgyud ni rnam pa gsum ste / rgyuḥi rgyud / thabs kyi rgyud / ḥbras buḥi rgyud rnams so / de ltar na rgyuḥi rgyud dañ / gžiḥi rgyud don gcig / thabs rgyud dañ / lam gyi rgyud don gcig /

/ gžiḥi rgyud ni / nā-ro-pas bla med kyi ched du bya baḥi gdul byaḥi gtso bo rin po che lta buḥi gañ zag la bžed / šā-nti-pa dañ / a-bha-yas blo bur dri bcas kyi sems kyi chos ñid rañ bžin rnam dag la bžed do /

/ ḥbras buḥi rgyud ni / thob bya mthar thug rdo rje ḥchañ gi go ḥphañ dam / mi slob paḥi zuñ ḥjug gam / kha sbyor yan lag bdun ldan gyi go ḥphañ rnams don gcig tu byas pa deḥo /

¹³ The meaning here is that if one takes into consideration the basic Tantra, the Continuation and Explanatory Tantras, the commentarial and oral traditions, then the *Guhyasamāja*, on the one hand, and the *Samvara*, on the other hand, represent the most ample treatment of the three topics mentioned. (The last topic, "the set of ritual acts", of course refers to the rites for accomplishing *siddhis*). Therefore, Tson-kha-pa wrote his great Tantric commentaries principally on the *Guhyasamāja* and the *Samvara*.

¹⁴ *Guhyasamāja*, Chap. XVIII, 153.6-7 says: "'Tantra' is explained as 'continuous series' (*prabandha*). That continuous series is threefold through the division — *ādhāra*, *prakṛti*, and *asamhārya*." The succeeding verse explains that *prakṛti* is the *hetu*, *asamhārya* is the *phala*, and *ādhāra* is the *upāya*. The Tibetan translation of these verses is slightly inconsistent with the present context, because *ādhāra* was translated by T. *gži*, and *prakṛti* by T. *rañ bžin*. Now, however, *gži* should be expressing the word *prakṛti*, because Tantra of Cause (*hetu*) and Tantra of Ground (**prakṛti*, T. *gži*) are identified.

¹⁵ This explanation involves a sense of the word *tantra* virtually equivalent to the old Buddhist term *saṃtāna* 'stream of consciousness'.

¹⁶ Cf. Chap. IV, note 7, where the seven members of the *samputa* are identified with "perfection of body". The Tibetan author Dbyaṅs-can Dgaḥ-baḥi-blo-gros writes in his *Dpal gsañ ba ḥdus pa ḥphags lugs dañ mthun paḥi sñags kyis lam rnam gžag legs bsad skal bzañ ḥjug nogs*. 15a-5, ff.: "Subsequent to the affiliation of pair combined with learning (*śaikṣa-yuganaddha*), there arose the Body of pair combined beyond

is the Anuttara *Māyājāla*, and the *Vajrahṛdayālaṃkāra* (Toh. 451) are Tantras belonging to the category of the Father Tantra. The *Samvara* (Toh. 368), *Hevajra* (Toh. 417-418), *Kālacakra* (Toh. 362), *Mahāmudrātilaka* (Toh. 420), the upper *māyā* in three residences (Toh. 425, the *Mahāmāyā* in three chapters), and the *Buddhasamāyoga* (Toh. 366, 367) are Mother Tantras.

Then of the Father Tantras, the *Guhyasamāja* is the chief; and of the Mother Tantras, the *Samvara* is the chief. The reason is that the other Father Tantras cannot compare with the *Guhyasamāja* in regard to extensive treatment of the Steps of Production (*utpatti-krama*), Steps of Completion (*niṣpanna-krama*), and set of ritual acts (*las tshogs*). And similarly, the other Mother Tantras cannot compare with the *Samvara* in regard to extensive treatment of the Steps of Production, Steps of Completion, and set of ritual acts.¹³

The Anuttara Tantras, so divided into Father Tantra and Mother Tantra, are further divided into Tantra of the sound which promulgates and Tantra of the meaning in the subject matter. The Tantra of the sound which promulgates comprises all the passages of the Anuttara Tantra that are proclaimed by Vajradhara. The Tantra of the meaning in the subject matter is of three kinds, Tantra of Cause (*hetu-tantra*), Tantra of Means (*upāya-tantra*), and Tantra of Effect (*phala-tantra*). Then, Tantra of Cause and Tantra of Ground (**prakṛti-tantra*) are identical, while Tantra of Means and Tantra of Path (*mārga-tantra*) are identical.¹⁴

Tantra of Ground. Naro-pā maintains that this is the “jewel-like person”, who is the chief among the candidates for the high goal of the Anuttara [Tantra]. Śānti-pā and Abhayākara maintain that it is the True Nature of Mind (*citta-dharmatā*) intrinsically pure but possessed of adventitious defilements.¹⁵

Tantra of Effect. This is the rank of Vajradhara, which is the supreme attainment. The terminology ‘pair combined beyond learning’ (*āśaikṣa-yuganaddha*) and ‘rank possessing the seven members of the *saṃpuṭa*’ has the same meaning.¹⁶

learning (*āśaikṣa-yuganaddha*) and the rank of the seven members of the *saṃpuṭa* appeared directly; as long as *saṃsāra* is not emptied [of its suffering denizens] That abides immovable. The seven members of the *saṃpuṭa* are as stated by the *ācārya Vāgīśvarakīrti* [presumably in his *Saptāṅga*, Toh. 1888, Derge Tanjur *Rgyud*]: ‘(1) *Sambhoga* [-kāya], (2) *saṃpuṭa*, (3) Great Beatitude (*mahāsukha*), (4) no intrinsic nature (*niḥsvabhāva*), (5) state of being filled with compassion, (6) non-interruption, and (7) no cessation’” (slob paḥi zuñ hjug gi rigs ḥdra phyi ma mi slob paḥi zuñ hjug gi skur gyur nas kha sbyor yan lag bdun ldan gyi go ḥphañ mñon du mdzad de / ḥkhor

/ thabs sam lam gyi rgyud ni / thob bya mthar thug de thob par byed
paḥi thabs lam rim pa gñis yan lag dañ bcas paḥo /

/ mdor na rgyuḥi rgyud dam / gziḥi rgyud rin po che lta buḥi gañ zag
des / thob bya mthar thug mi slob paḥi zuñ ḥjug gi go ḥphañ de thob
paḥi phyir du lam ṅams su len paḥi thabs sam lam gyi rgyud mthaḥ dag
bsdud na rnam pa bzir ḥdu ste / thog mar rgyud ma smin pa smin par
byed pa dbaṅ gi rgyud / smin pa mi ṅams par bsruñ ba dam tshig dañ
sdom paḥi rgyud / ṅams su blañ byaḥi ño bo bskyed rdzogs kyi rgyud /
ñe rgyu spyod paḥi rgyud dañ bzir ḥduḥo /

ba ji srid ma stoṅs kyi bar mi gYo bar bzugs pa yin no / kha sbyor yan lag bdun ni /
slob dpon ṅag dbaṅ grags pas / loṅs spyod rdzogs dañ kha bde chen rañ bzin med
sñiñ rjes yoṅs gañ rgyun mi chad dañ ḥgog pa med / ces gsuṅs pa ltar ro). The Klon-
rdol-bla-ma writes in Section Ga (Toh. 6534), 18b-3: "The seven members of the
samputa are as follows: (1) the Formal Body (*rūpa-kāya*) adorned with the [thirty-
two] Characteristics (*lakṣaṇa*), (2) *samputa* with one's own manifested *vidyā*, (3) mind
dwelling with Great Beatitude, (4) comprehension, with that Beatitude, of the lack
of intrinsic nature, (5) rejection, with compassion, of the quiescence extreme, (6) no
interruption in affiliation with the Body, (7) no cessation of wondrous action" (kha
sbyor yan lag bdun po ni / gzugs sku mtshan spras dañ po dañ / rañ snañ rig mar kha
sbyor gñis / thugs ni bde chen dañ gnas gsum / bde des rañ bzin med rtogs bzi / sñiñ
rjes zi mthaḥ spaṅs pa lña / sku yi rigs ḥdra chad med drug / ḥphrin las ḥgog med
bdun paḥo). Those explanations are consistent with the exposition in *Sñags rim*,
292a-4, ff.

¹⁷ The term *ñe rgyu* (**upacāra*), "convergence", is clarified by several passages in
Sñags rim, e.g. 411a-1, 2; 416b-1, 2; 417a-5, ff. It means the portion of the Steps of
Completion that constitutes portents that one is close to the final attainment of Com-
plete Buddhahood. For example, the forms of the void (*stoñ gzugs rnams*); i.e. the
mystic signs beginning with "smoke" are called "convergence". This convergence
is variously expressed as the "non-duality of the profound and the bright" (*zab gsal
gñis med*) or the "non-duality of Beatitude and the Void" (*bde stoñ gñis med*).

Tantra of Means or of Path. This comprises the two *kramas* (*utpatti-krama* and *niṣpanna-krama*), along with their members (*aṅga*), of the path which is the means of attaining that supreme attainment.

In short, if one compiles all the Tantras of Means or of the Path, constituting the procedure of the path by which that "jewel-like person" who is the Tantra of Cause or Tantra of Ground may attain that rank of 'pair combined beyond learning' which is the supreme attainment, they fall in four classes:

(1) At the outset the Tantras of Initiation which mature that Tantra [of Ground] that is not yet mature;

(2) The Tantras of Pledges (*samaya*) and Vows (*saṃvara*) which protect the maturation from deterioration;

(3) The Tantras for Production (*utpatti*) and Completion (*niṣpanna*) of that essence which is to be taken to heart;

(4) The Tantras of Convergence [upon the supreme attainment].¹⁷

/ smin byed dbaṅ gi lam zes pa ni /

/ rdo rje theg paḥi thun moṅ min paḥi lam gyi thog mar ṇes par dbaṅ
bskur ḥgro dgos pas lam gyi thog ma yin no / de la gsum / gaṅ du dbaṅ
bskur ba dkyil ḥkhor gyi mtshan ṇid / gaṅ gis dbaṅ bskur ba rdo rje slob
dpon gyi mtshan ṇid / des dkyil ḥkhor gaṅ du slob ma la ji ltar dbaṅ
bskur baḥi tshul lo /

/ daṅ po ni / thog mar slob ma dkyil ḥkhor du bcug nas / deḥi rjes su
dbaṅ bskur baḥi phyir du gzug par bya baḥi dkyil ḥkhor ni / slob dpon
rdo rje dril bu pas / dbaṅ bskur dkyil ḥkhor sṇon ḥgro bar / zes sogs
gsuṅs pa ltar / dkyil ḥkhor la / rdul tshon / ras bris / bsam gtan / lus
dkyil daṅ rnam pa bzir ṇes la /

/ de la bsam gtan gyi dkyil ḥkhor ni / slob dpon daṅ slob ma gaṅ yaṅ
ruṅ baḥi dbaṅ du byas pa ma yin gyi / de ni slob dpon tiṅ ṇe ḥdzin śin

¹ Saraha writes in his *Śrī-Buddhakapālatantrapañjika-jñānavatī* (Toh. 1652), Derge Ra, 105a-5: “‘*Maṇḍa*’ means essence (or pith, **sāra*, **hrdaya*); ‘-*la*’ means seizing that — thus, ‘seizing the essence’ (*maṇḍala*)” (dkyil ni sṇiṅ poḥo / ḥkhor ni de len pa ste sṇiṅ po len zes paḥo). *Avatāra-vyākḥ.* 96b-3, ff.: “‘*Maṇḍala* means an ‘enclosing of essence’ (*maṇḍa-la*) because of having the ‘essence’ in the sense of ‘enclosing’ it. That is to say, the *maṇḍala* of perfectly pure shape is a *maṇḍala* because encompassed by the circle of wisdom-knowledge (*vidyā-jñāna-cakra*); or, the *maṇḍala* with the Lord in the middle is a *maṇḍala* because the Lord of the Family is surrounded by his retinue. For these purposes one may have, as appropriate, numerous and few aspects, shapes, and colors. There are two kinds of *maṇḍalas*: absolute (*paramārtha*) and relative (*saṃvṛti*). The absolute one is the wisdom-knowledge possessing (-*la*) the higher cognition of the Mind of Enlightenment (*bodhicitta*). ... There are two kinds of relative *maṇḍala*, categorized as ‘intrinsic-nature *maṇḍala*’ and ‘reflected-image *maṇḍala*’” (dkyil ḥkhor ni dkyil ḥkhor du ldan pas dkyil ḥkhor te / dbyibs rnam par dag paḥi dkyil ḥkhor la / rig paḥi ye śes kyi ḥkhor gyis bskor baḥi phyir na dkyil ḥkhor zeham / dbus kyi gtso bo dkyil ḥkhor la rigs kyi gtso bo la sogs paḥi ḥkhor gyis bskor baḥi phyir na dkyil ḥkhor te / maṅ ṇuṅ gi rnam pa daṅ / dbyibs daṅ / kha dog ji lta bu dag na yaṅ ruṅ ste / de la yaṅ rnam pa gṇis te / don dam pa daṅ kun rzdob bo / don dam pa ni byaṅ chub sems rtogs par gyur pa daṅ ldan paḥi rig paḥi ye śes kyi ṇo bo ste / ... / kun rdzob kyi dkyil ḥkhor la yaṅ gṇis te / raṅ bzin gyi dkyil ḥkhor daṅ / gzugs brṇan gyi dkyil ḥkhor gyis bsduṅs paḥo).

CHAPTER EIGHT

[c. Procedure in the meaning of the subject matter]

(1) THE PATH OF INITIATION WHICH PRODUCES MATURATION

Since it is certainly necessary to be conferred Initiation (*abhiṣeka*) at the beginning of the uncommon path (*asādhāraṇa-mārga*) of Vajrayāna, this is the inception of the path. There are three [observances] for it: the characteristics of the *maṇḍala* in which Initiation is conferred; the characteristics of the hierophant who confers Initiation; the method by which the hierophant initiates the disciple in whatever *maṇḍala*.

(a) Characteristics of the *maṇḍala* in which Initiation is conferred

At the outset the disciple is introduced into the *maṇḍala*,¹ and then he is conferred Initiation. Regarding the *maṇḍala* to be entered for that purpose, it is just as stated by the *ācārya* Vajraghaṇṭa, "The preliminaries of the *maṇḍala* for the Initiation..." As he points out, the *maṇḍalas* are certainly of four types, those made of powdered colors, those painted on textiles, those formed by meditation, and the body as a *maṇḍala*.²

As to the meditation *maṇḍala*, it is not that *any* hierophant or disciple is fit for conferring or receiving the Initiation. Rather, it is stated as

² The *Snags rim*, 225b-6, quotes the third chapter of the *Abhidhāna* (Toh. 369) for a further classification: "The *maṇḍala* of syllables (*akṣara*) is the first; the second is the *maṇḍala* of attributes (*nimitta*); that of hand gestures is the third; that of useful images is the fourth; the one having a display of flowers is the fifth; the sixth is the *maṇḍala* of the [deity] host" (mñon brjod kyi gsum pa las / yi geḥi dkyil ḥkhor dañ po ste / gñis pa mtshan maḥi dkyil ḥkhor yin / lag paḥi phyag rgya gsum pa ste / gzugs brñan dgos pa bži paḥo / me tog dgram pa lña pa ste / drug pa tshogs kyi dkyil ḥkhor ro / zes gsuñs so).

tu brtan pa dañ / slob ma dbaṅ po śin tu rno žiñ mos pa brtan pa sogs
mtshan ñid khyad par can dañ ldan pa la dmigs bsal du gsuṅs pa yin no /

/lus dkyil du dbaṅ bskur ba la / thog mar bla med kyī rdul tshon dañ
ras bris kyī dkyil ḥkhor gañ yañ ruñ bar dbaṅ bskur mtshan ñid tshañ
ba thob ste / de nas lus dkyil du dbaṅ bskur ba yin gyī / thog mar phyi
dkyil du dbaṅ ma thob par lus dkyil du dbaṅ bskur du mi ruñ ño /

/ thog mar rgyud ma smin pa smin par byed paḥi thabs dbaṅ bskur
mtshan ñid tshañ ba rdul tshon dañ ras bris gañ du thob kyañ dbaṅ gi go
chod kyī / ḥo na kyañ slob ma tshogs gsog pa dañ sgrib pa sbyoñ baḥi sgo
mañ žiñ / sñags kyī lam gyī snod khyad par can du ḥgyur baḥi dgos pa
che bas / deḥi phyir rgyud dañ grub chen gyī gzuñ tshad ldan phal che
ba las / rdul tshon gyī dkyil ḥkhor mchog tu gsuṅs so /

/ gñis pa ni / brtan žiñ dul la blo gros ldan / žes sogs bla ma lña bcu
pa nas gsuṅs pa ltar gyī phyi nañ gi de ñid bcu dañ / mdo sñags kyī bstan
bcos dañ / rgyud la mkhas pa sogs kyī mtshan ñid tshañ ba / khyad par

³ For this work, cf. Sylvain Lévi, "Autour d'Aśvaghoṣa", *Journal Asiatique*, CCXV (Oct.-Dec. 1929), p. 260, lines 11-14: "Steadfast [in body], controlled [in speech], intelligent, forbearing, just, and without deceit; skilled in the praxis of *mantra* and *tantra*, compassionate, and learned in the expository texts; experienced in the ten categories, expert in drawing the *maṇḍala*; who can explain the *mantras*, is devoted and ruler of his senses, so should be the Hierophant (*ācārya*)."

/ dhiro vinīto matimān kṣamāvān ārjavo 'śaṭṭhaḥ /

/ mantratantraprayogajñāḥ kṛpālur ṣāstrakovidāḥ // 8 //

/ daśatattvaparijñātā maṇḍalālekhyakarmavit /

/ mantravyākhyākṛd ācāryaḥ prasannaḥ syāj jīteन्द्रियाḥ // 9 //

⁴ These are set forth and explained by Tsoñ-kha-pa in his commentary on the *Guru-pañcāśikā* called *Slob mahi re ba kun sloṅ* (Toh. 5269), 7b-3, ff. He quotes two groups of ten from the *Vajraḥṛdayālaṃkāra* (Toh. 451), as follows (with incorporation of some of his commentary): — These are the secret [or "inner"] ten categories:

1, 2. The rites of the two "reversals" (*phyir zlog pa*) [reversal through contemplation of the ten wrathful deities (*krodha*), for example; and reversal by means of tying, etc. after the drawing (of the Knowledge Being)];

3, 4. The [Initiations of] Secret (*guhya*) and Insight-Knowledge (*prajñā-jñāna*) [which imply the Flask (*kalasa*) and the Fourth (*caturtha*), Initiations].

5. The rite of "tearing apart" (*ḥbyed*) the *samputa* (*kha sbyor*) [i.e. having forced away the enemy guardians (*dgra bo sruñ ma*), to practice *abhicāra* ("destructive magic")].

6. Devoted food offering (*bali*) [e.g. the 15-fold *bali* for the protectors of the quarters (*dik-pāla*)].

7. Diamond muttering (*vajrajāpa*) [of mind and voice].

8. The rite of accomplishing the fierce act (*drag śul*) [i.e. tying down the gods with the magic nail (*kila*)].

9. Consecration (*pratiṣṭhāna*).

10. Accomplishing the *maṇḍala* [of the deities generated in front; extending them offerings and praises; entering the *maṇḍala* and then receiving Initiation and being favored with permission (*anujñā*)].

the exception in the possession of distinguished characteristics that the hierophant is firm in *samādhi*, the disciple keen in sense organs and firm in conviction.

In regard to Initiation in the body *maṇḍala*, one must first obtain the complete characteristics of Initiation in the Anuttara *maṇḍala* of powdered colors, or painted on textile, as the case may be, and then be conferred Initiation in the body *maṇḍala*. Without having first obtained Initiation in an external *maṇḍala*, one should not be conferred Initiation in the body *maṇḍala*.

The Initiation conferred in either the powdered-colors or painted [*maṇḍala*] is serviceable when it has the complete characteristics of Initiation constituting the means of maturing the initially unmaturing stream of consciousness (*saṃtāna*). However, there are many approaches by which the disciple acquires the equipment (*saṃbhāra*) and eliminates the obscuration; and the chief requirement is that he become an outstanding vessel for the *mantra* path. Hence, the majority of the Tantras and authoritative texts of the *mahāsiddhas* have declared the *maṇḍala* of powdered colors to be the better [of the two].

(b) Characteristics of the hierophant who confers Initiation

They are just as said in the *Fifty Stanzas in Praise of the Guru* (*Gurupañcāśikā* of Aśvaghoṣa, Toh. 3721), "Steadfast, self-controlled, intelligent..."³ That is to say, he has the complete characteristics of the internal and external ten categories (*daśatattva*),⁴ of erudition in the expository

These are the outer ten categories:

1. The *maṇḍala* [of form and formless].
2. Intense concentration (*samādhi*) [i.e. *devatā-yoga*, and of the (three) kinds beginning with "initial training" (*prathama-prayoga*)].
3. Seal (*mudrā*) [e.g. the seals which apply seals to the gods].
4. [Male] stance [the (five) kinds beginning with "left leg bent and right foot forward" (*ālīḍhasṭha*)].
5. Seated position [the (two) kinds beginning with "feet crossed in the diamond manner" (*vajra-paryāṅka*)].
6. Muttering, 7. Burnt offering, 8. Worship;
9. Preliminary ritual (*las la sbyor ba*) [protecting, invitation, etc.].
10. Concluding acts (*slar sdud*) [having finished the offering, praising, etc., to pray that the gods depart].

Tsoṅ-kha-pa explains (*ibid.*, 8b-1, 2) that the latter ten (i.e. the ten outer ones) characterise the Hierophant (*vajra-ācārya*) of the (three) lower Tantras; and that the former ten (i.e. the inner ones) characterise the Hierophant of the Anuttara (Tantra).

du / rtsa baḥi ltuñ ba rab ḥjoms byed / ces gsuñs pa ltar rtsa ltuñ gis dañ
 por ma gos paḥam brgyal gos kyañ bdag ḥjug sogs kyi sdom pa sor chud
 par byas te / slob ma la dbaṅ bskur baḥi tshe na sñags sdom dañ ldan
 par byas nas dbaṅ bskur dgos kyi / de ltar ma byas par dbaṅ bskur na /
 slob mas dbaṅ thob paḥi go mi chod pas deḥi rgyud la sñags kyi lam gyi
 gži med par son baḥi phyir rañ gžan gñis ka bslus par ḥgyur ro /

/ gžan yañ / bsñen sogs dag par ma byas par / dkyil ḥkhor las la ḥjug
 pa dañ / žes gsuñs paḥi dkyil ḥkhor gyi las dañ / bsñen sogs kyi tshad
 ji lta bu že na / de la dkyil ḥkhor gyi las ni / rañ ñid bdag ḥjug len pa
 dañ / gžan la dbaṅ bskur ba dañ / rab gnas dañ / sbyin sreg sogs yin
 la / las de rnams la ḥjug pa na / gañ la brten paḥi lhaḥi rnal ḥbyor bsñen
 pa kha skoñ dañ bcas pa sñon du btañ nas byed dgos kyi / de lta min
 na / sñiñ po mdor bsags las / rañ ñid sun ḥbyin pa dañ ñams par byed
 ciñ / gnod pa byed par gsuñs pas so /

/ bsñen paḥi tshad ni / brtag gñis las / dkyil ḥkhor bdag poḥi bzlas
 pa ḥbum / dkyil ḥkhor pa yi khri yin te / žes gsuñs pa ltar bla med kyi
 dkyil ḥkhor phal che ba las / gtso boḥi bzlas pa ḥbum / ḥkhor rnams la
 khri phrag re re bya dgos par gsuñs kyañ / bde mchog las / rgyas pa de
 ltar byed ciñ / ḥbriñ dañ bsdus paḥi rnam gžag gsuñs la / dus ḥkhor la
 yañ gtso bo la ḥbum dañ / ḥkhor gyi bsñen pa thugs dkyil gyi lha rnams
 la khri phrag re re bzlas pas chog par gsuñs so / bzañ po yoñs gzuñ dañ /
 dkyil chog rdo rje ḥphreñ ba las / me tog phog paḥi lha la ḥbum bzla
 dgos par gsuñs kyañ / ḥdir de ltar ñes par byed dgos par mi bžed do /
 sñags rim las ye šes ḥbebs paḥi sñags la bsñen pa khri phrag gcig dañ /
 deḥi bcu chaḥi sbyin sreg byed dgos pa ni / dus ḥkhor gyi dbaṅ du byas pa
 yin par gsuñs šin / gžan la ñes par dgos par ma gsuñs la / bzlas paḥi kha
 skoñ gi sbyin sreg bya mi dgos par gsuñs šin / ḥdus paḥi dkyil cho ga
 las / ye šes ḥbebs paḥi bzlas pa ḥbum dañ / bgegs mthar byed kyi ḥphreñ

⁵ There are fourteen basic transgressions, for which see Chapter IX. The citation is from the *Vajrapañjarā*, Chap. 8, according to *Sñags rim*, 125b-2.

⁶ There is a quotation from this work, along the lines indicated by Mkhas grub rje, in *Sñags rim*, 130a-2, but with no clue as to a more standard form of the title by which it can be identified in the Tohoku Catalog.

⁷ Possibly Toh. 5287, by Tsoñ-kha-pa.

texts (*śāstra*) of the *sūtras* and *mantras* as well as in the Tantras, and so forth. Above all, they are just as said, "He is victorious over the basic transgressions."⁵ That is to say, either he is not defiled by the basic transgressions in the first place, or if inadvertently defiled by them, restores his vow (*saṃvara*) by personally entering [the *maṇḍala*] and so forth. At the time he confers Initiation upon the disciple, it is necessary that he confer Initiation while governed by the *mantra* vow; for should he confer Initiation while not so governed, the disciple has no advantage in obtaining the Initiation for the reason that the ground (**prakṛti*, T. *gī*) of the *mantra* path is not installed in his stream of consciousness and with the consequence that both parties are deceived.

Furthermore, what are the *maṇḍala* acts and measure of service meant when it is said, "If one engages upon the *maṇḍala* acts without having performed in pure manner the service, ..."? The *maṇḍala* acts are the [hierophant's] own entrance into the *maṇḍala*, conferring of Initiation upon another, consecration (*pratiṣṭhā*), burnt offering (*homa*), and so on. And when one engages upon those acts, he must first perform the service, along with supplementary observances, consisting in *yoga* of the deity on whom one relies. Otherwise, he would stun, damage, and harm himself, as pointed out in the *Sñiṇ po mdor bsags*.⁶

The measure of service (*sevā*) is just as said in the *Hevajra* (I, x, 25a-b): "One should recite 100,000 times for the *maṇḍala* Lord (*cakreśa*); 10,000 times for the *maṇḍala* retinue (*māṇḍaleya*)"; and the greater number of Anuttara *maṇḍalas* require the recitation of the Lord to be done 100,000 times, that of the members of the retinue 10,000 times for each one. Moreover, the *Samvara* states that the elaborate service is done that way, and that there are medium and brief services. Also, the *Kālacakra* mentions that it suffices to recite 100,000 times for the Lord and, in the service of the retinue, 10,000 times for each deity in the Mind *maṇḍala* (*citta-maṇḍala*). The *Suparigraha* (Toh. 1240) and the *Vajrāvali* (Toh. 3140) *maṇḍala-sādhana*s state that one must recite 100,000 times for the deity on whom the flower falls; however, we do not necessarily require that. The *Sñags rim* (Toh. 5281, by Tsoñ-kha-pa) states that it is a feature of the *Kālacakra* to require a recitation 10,000 times of the *dhāraṇī* which causes the Knowledge Being to descend, and to do the burnt offering in ten parts for that. That work (the *Sñags rim*) does not specify such a requirement for other [Tantras]; and it specifies that there is no necessity to perform the burnt offering which supplements the recitation. In "The *Guhya-samāja maṇḍala-vidhi*",⁷ it is said that one recites 100,000 times to make the Knowledge Being descend and recites 10,000 times

sñags khri bzla bār gsuñs la / bsñen pañi kha skoñ gi sbyin sreg byed mi
byed gñis ka ma gsuñs kyañ / gñin rjeñi gśed dmar nag gi dkyil chog las /
bsñen pañi kha skoñ gi sbyin sreg ñes par byed dgos par gsuñs pas / sñā
rtiñ rñams guñ bsgrigs nas śes par byaño /

/ bsñen pañi sñags la rtsa sñags ñes par mi dgos pas / sñiñ po rñams
la bsñen pa soñ na / des bdag hñug sogs kyi las la ni go chod par gsuñs so /
/ kha cig na re / gtso boñi bzlas pa hñbum / hñkhor rñams la khri bzla
bar gsuñs pa spyir yin gyi / da lta rtsod dus su bñi hñgyur bzla bar sdom
hñbyuñ las gsuñs so / źes ser ba mi hñthad de / sdom hñbyuñ las gsuñs pa
ni / las tshogs kyi dños grub sgrub pañi las bsñen gyi dbañ du byas nas
gsuñs pa yin gyi / dkyil hñkhor gyi las la hñug pañi sñon rol gyi bsñen pa
la de lta dgos par sdom hñbyuñ las ma gsuñs śiñ gñan tshad ldan gañ
gis kyañ ma gsuñs pañi phyir ro /

/ kha cig na re / kye rdor lta buñi dkyil gcig gi gtso hñkhor gyi bsñen
tshad soñ na / dkyil hñkhor gñan la sgos kyi bsñen pa bya mi dgos par
dbañ bskur sogs kyi dkyil hñkhor gyi las la žugs pas chog ste / lha thams
cad ño bo gcig yin pañi phyir / źes zer la / de la rañ bñin rñam dag tu
ño bo gcig yin pañi phyir źes zer ba dañ / rgyud gcig ciñ bde stoñ du
ño bo gcig yin pañi phyir źes pa gañ zer yañ hñdra bas / bya rgyud kyi
je-tā-riñi tshe dpag med lha dgu lta bu žig gi dbañ thob na bla med sogs
kyi dkyil hñkhor thams cad kyi dbañ thob par hñgyur te / lha thams cad
ño bo gcig yin pas so /

/ kha cig na re / bskyed rim thun bñir bsgom nas bsñen pañi tshad
rdzogs par byas su zin kyañ / slob mas dbañ bskur bar gsol ba btab ciñ /
slob dpon gyis žal gyis bñes pañi skabs su bum pa la brten pañi bsñen
pa gso ba / dkyil hñkhor spyi dañ / khyad par du bde mchog nag po la bya
dgos so / źes zer ba mi hñthad de / de ni bod kyi rtog bzo hñbañ žig yin gyi /
tshad ldan gyi gñuñ gañ nas kyañ de dag gsuñs pa med pañi phyir ro /

/ des na bskyed rim thun bñir bsgoms nas bsñen tshad tshul bñin du

⁸ Possibly Toh. 5339, by Tsoñ-kha-pa.

⁹ Cf. Chapter III, note 18, where the distinction is shown in terms of *mantras*.

¹⁰ Presumably based on Toh. 2700, Jetāri's *Aparimitāyurjñānavidhi-nāma*.

¹¹ For the four watches, *Sñags rim*, 400a-2, mentions in a quotation from Jalandhari-pa, "... dawn, noon, late afternoon, night..." (... tho rañs dañ ñi ma guñ dañ phyi dro dañ mtshan mo...). These are evidently the watches of dawn, noon, evening twilight, and midnight.

the *dhāraṇī*-garland that puts an end to hindrances, but there is no mention there of whether or not one performs the burnt offering that supplements the recitation. It is said in "The *maṇḍala-vidhis* of the red and black Yamāris"⁸ that one must certainly perform the burnt offering which supplements the recitation. Hence, one may understand [what to do] through [this] compilation of former and latter passages.

Regarding the *dhāraṇī* to be used in the service, it is not necessary to use the *mūla-dhāraṇī*, because he [presumably Tsoṅ-kha-pa] says that if one uses the *hṛdaya* ones for the service, they are serviceable for the acts of own entrance [into the *maṇḍala*], etc.⁹

According to some persons, the statement that one recites 100,000 times for the Lord, and recites 10,000 times for the members of the retinue, is the general rule, but that now in this age of strife (*kali-yuga*) it should be done four times as often, and they cite the *Samvarodaya* (Toh. 373). Their position is not valid. The *Samvarodaya* refers to the service consisting in the acts which accomplish the *siddhis* of the ritual acts; but the *Samvarodaya* does not set forth such a requirement in regard to the preliminary service of entering into the *maṇḍala* acts, and no other authoritative text asserts such a thing.

According to some persons, when one has gone through the service for the Lord and the retinue of a single *maṇḍala*, say that of Hevajra, one is not required to perform any special service in other *maṇḍalas* and may enter into their *maṇḍala* acts, such as Initiation, because all the deities are of one essence. That would amount to asserting that it is because they are of one essence in their intrinsic purity or because they are of one essence in the sense of a single stream of consciousness and of Bliss-Void (*sukha-sūnya*). As a consequence, if one were to receive the Initiation of, say, the Jetāri Amitāyus in a group of nine gods of the Kriyā Tantra,¹⁰ one would [automatically] receive Initiation in all *maṇḍalas*, Anuttara and so forth, because [using their argument] all deities are of one essence.

According to some persons, after the disciple has finished the measure of service through contemplating the Steps of Production in four watches (*catuḥsandhyā*)¹¹ and he petitions for the conferring of Initiation, when the Hierophant deigns to grant it, he (the disciple) must reinstitute service based on the Flask in the case of general *maṇḍalas* and especially that of the black Samvara. That assertion is not valid. It is merely a Tibetan phantasy, because it is not said by any authoritative text.

Indeed, when one contemplates the Steps of Production in four watches he must complete in correct manner the measure of service; and when

rdzogs par byas pa dañ / bskyed rim bsgoms pa la brten nas rañ gi sems
dag pañi mtshan ma byuñ ba dañ / lhas dbaṅ bskur ba ma bkag pa tsam
gyi mtshan ma ni / dbaṅ bskur ba sogs dkyil ḥkhor gyi las la ḥjug pa la
ma mthaḥ yañ tshañ dgos so / yañ lhañi gnañ ba byuñ na ni / bsñen pañi
grañs ma rdzogs kyañ dbaṅ bskur ba sogs dkyil ḥkhor gyi las la žugs pas
chog ste / de ñid kyis bsñen tshad kyī dod thub ciñ / de ñid mchog yin
pas so /

/ gsum pa la gsum / rdul tshon dañ / ras bris dañ / lus dkyil du dbaṅ
bskur bañi tshul lo /

/ dañ po la gsum / dkyil ḥkhor bri bañi tshul dañ / dkyil ḥkhor sgrub
pañi tshul dañ / bsgrubs nas dbaṅ bskur bañi tshul lo /

/ dañ po la gsum / sañi cho ga dañ / sta gon gyi cho ga dañ / dkyil
ḥkhor bri bañi cho ga dños bstan pañi /

/ dañ po la lña / sa brtag pa / sa bslañ ba / sa sbyañ ba / sa gzun ba /
sa bsruñ žiñ byin gyis brlab pañi /

/ dañ po ni / sañi phyogs de dkyil ḥkhor bri bañi mtshan ñid dañ ldan
mi ldan brtag pañi /

/ sa bslañ ba la gñis / mñon pa las bslañ ba dañ / mi mñon pa las bslañ
bañi /

/ dañ po ni / de ltar brtag nas ruñ bañi mtshan ñid dañ ldan par śes
na / tshur mthoñ la snañ du ruñ bañi sa deñi bdag po rgyal po dañ / groñ
dpon sogs la sa phyogs der dkyil ḥkhor bri bañi gnañ bžu bañi /

/ gñis pa ni / tshul mthoñ la snañ du mi ruñ bañi žiñ skyoñ ste / mi
mñon pañi sa deñi bdag po la gnañ ba gsol nas / gnañ ba gyur bañi mos

¹² These signs are ordinary determined by dreams. Thus, *Snags rim*, 133b-3, says: "However, the one who has already done the service consisting in contemplation and muttering, must for the performance of Initiation examine his dreams [and decide that] permission has been granted and that it is not opposed; as [the *gurus*] have said that, one must act accordingly" (ñon kyañ bsgom bzlas kyī bsñen pa sñon du soñ bas dbaṅ byed pa lahañ rmi lam brtags nas gnañ ba thob pa dañ ma bkag pa gañ ruñ dgos par gsuñs pas de bžin du byaño).

¹³ This paragraph appears to be a reply to all three previous paragraphs each beginning, "According to some persons..." The author has preferred not to reply specifically to the second of those three positions. To use the terminology of the two Truths, it is a matter of Absolute Truth (*paramārtha-satya*) that all the deities are of one essence, but the manifestation of those deities is a matter of Conventional Truth (*saṃvṛti-satya*).

he is based in cultivation of the Steps of Production, the sign of his mental purity must arise; and there must be the sign that the Initiation is not opposed by the deity:¹² these are the minimum requirements for engaging in the *maṇḍala* acts, such as Initiation. Furthermore, if the permission (*anujñā*) of the gods has been received, one may enter into Initiation and the other acts of the *maṇḍala* even if the [prescribed] amount of service is not completed. That very [permission] substitutes for the measure of service, because that [permission] is paramount.¹³

**(c) Method by which the hierophant initiates
the disciple in whatever maṇḍala**

There are three divisions: the method of Initiation in the *maṇḍala* of powdered colors, that in the *maṇḍala* painted on cloth, and that in the body as *maṇḍala*.

**a. Method of Initiation in the maṇḍala
of powdered colors (*rajomaṇḍala*)**

There are three parts: the method of drawing the *maṇḍala*, the method of accomplishing the *maṇḍala*, and the method of initiation after accomplishing it.

I'. Method of drawing the maṇḍala

There are three sections: the ritual of the site, the ritual of the preparatory acts, and the ritual of drawing the *maṇḍala*.

A'. Ritual of the site. — This has five divisions: investigating the site, begging for the site, clearing the site, seizing the site, protecting and blessing the site.

1'. Investigating the site. — This means investigating a site with reference to whether or not it has the characteristics for drawing a *maṇḍala*.

2'. Begging for the site. — There are two parts to this: begging from a manifest being, and begging from a non-manifest being.

a'. Begging from a manifest being. — Having examined the site and satisfied himself that it has the required characteristics, one begs permission to draw a *maṇḍala* at that site from the master of the site, the king, or the head of a village, who is visible to him.

b'. Begging from a non-manifest being. — When it is not feasible for a 'field protector' (*kṣetrapāla*) to appear to the vision, one begs permission from the invisible master of that site. Without exception, it is man-

pa byed pa sogs tsam ni dkyil ḥkhor thams cad kyi cho ga la dgos par khyad par med do /

/ yañ bde mchog dañ / dus ḥkhor sogs la ni / saḥi lha mo la gñañ bzu ba dañ / bde mchog la khyad par bde gśegs sa bsłañ žes pa / ḥjig rten las ḥdas pa la gñañ ba gsol ba yod ciñ / dus ḥkhor la yañ de dañ rnam pa mthun pa tsam žig gsuñs pa rnams ni / de rnams kyi cho gaḥi khyad par yin gyi / ḥdus pa sogs la de ltar ma gsuñs kyañ / cho ga chad paḥi skyon du mi ḥgyur te / lugs so so ba yin pas so /

/ gsum pa sa sbyañ ba la gñis / brkos pas sbyañ ba dañ / rko mi dgos paḥi sbyoñ tshul lo /

/ dañ po ni / dkyil ḥkhor gyi khañ pa thog mar bzos nas der dkyil ḥkhor bri ba lta bu dañ / rgyal poḥi pho brañ gi phyi rol dañ / groñ khyer sogs kyi phyi rol dbye thañ kha lta bur dkyil ḥkhor bri ba la ni / sa brkos nas rdo ba dañ / tsher ma dañ / gyo mo la sogs paḥi zug rñu ḥbyin pas sbyañ dgos la / de ltar ma byas na mi ruñ bas /

/ de la thog mar sa gañ nas brko baḥi lto ḥphyeḥi mchan khuñ thigs par bya baḥi phyir du / lto ḥphye brtag paḥi thig btab ste / deḥi mchan khuñ thigs par byas nas / thog mar de nas ḥbyor kham gñis gsum žig brko bar bya ste / de nas phyogs gañ nas brkos kyañ sa bdag dañ mi thug paḥi dgos pa yod do /

/ gñis pa ni / gtsug lag khañ dañ / lha khañ dañ / khañ khyim la sogs par bri ba na / sa brkos pas sbyañ mi dgos śiñ / rdzas śnags tiñ ñe ḥdzin gsum gyis sbyañs pas cho ga la / de la rdzas ni chu thal ba / yuñs kar la sogs pa dañ / śnags ni / oṃ bhū khaṃ la sogs paḥo / tiñ ñe ḥdzin ni /

¹⁴ In the extensive treatment by the *Śnags rim*, the investigation of the “breast goer” is done in accordance with Vibhūti’s *maṇḍala-vidhī* (possibly Toh. 1832, Vibhūti-candra’s *Piṇḍikṛtasādhanaṣaṅgikā*), cited a number of times beginning *Śnags rim*, 139b-4. The “breast goer” (S. *uraga*, T. *lto ḥphye*) is ordinarily understood as a serpent, but it is hard to believe that this meaning is intended in the present context. The eight serpent kings (*nāga-rāja*) are disposed along the “breast goer”: Kulika at the tip of the tail, Karkoṭaka the sacral place, Mahāpadma the shoulders, Vāsuki the heart, Śaṅkhaṇḍa the navel, Takṣaka the neck, Padma the ears, and Ananta at the head. The treatment suggests that the *uraga* is a substitution for *kūrma* (“tortoise”). The site is taken as a square, and each side, representing the four cardinal directions of East and so on, is divided into three parts representing three months, and each part divided into thirty for the days of a month, so each side is divided into 90 spaces (which, to use zodiacal terminology, would be called “degrees”). On the first day of autumn, the “breast goer” has its head at the N.E. point, its tail at the S.W. point and faces the South direction. It slowly revolves, each day making a clockwise transit into another space, until at the end of six months [during which the sun, starting at the N.W. point, proceeds counter-clockwise in its six months of Southern declination] its head arrives at the S.W. point, its tail at the N.E. point. Then it proceeds clockwise for six months, facing North [while the sun proceeds counter-clockwise through

datory in the ritual of all *maṇḍalas* to have conviction that permission has been granted.

Moreover, in the *Samvara*, *Kālacakra*, etc., one asks the Earth Goddess (*prthivī*) for permission. In particular, in the *Samvara* one says, "O Sugata, [I] beg the site", which amounts to asking permission of a supra-mundane being; and in the *Kālacakra* there is something consistent with that. These remarks concern special features of their rites. However, in the *Guhyasamāja*, among others, it is not set forth that way; and this is no fault of omission, because there are various [proper] schools.

3'. *Clearing the site.* — There are two parts to this: method of clearing with digging; method of clearing with digging not required.

a'. *Method of clearing with digging.* — For drawing the *maṇḍala*, whether it be a case of first building a *maṇḍala* house and drawing the *maṇḍala* therein, or a case of a picture at a spot outside the royal palace, outside the city, and so forth, it is necessary to dig up the site and remove stones, thorns, broken bricks, sherds, and similar pains of the earth, thus clearing the site. If that is not done, it is not proper [to draw the *maṇḍala*].

In order to "line" the "armpit" (*kakṣa*) of the "breast goer" (*uraga*) at the place where one commences to dig, one strikes a line (**sūtra-nyāsa*) to determine the "breast goer".¹⁴ When one has "lined" its "armpit", he thereupon digs out first two or three shovelfuls, after which he may proceed with digging wherever he wishes without risking offence to the 'field protector' (or, *genius loci*, *S. kṣitipati*).

b'. *Method of clearing with digging not required.* — If one draws [the *maṇḍala*] in such places as a monastery (*vihāra*), temple (*devakula*), and residence (*layana*), it is not necessary to purify by digging the soil, but one has a purificatory ritual with substances, incantations, and intense concentration. In this case, the substances are water, ashes, white mustard seed, etc. The incantations are *Oṃ*, *bhū*, *khaṃ*, etc. The intense

its six months of Northern declination]. For the place of initial digging, Tsoñ-kha-pa cites that work of Vibhūti as follows: "From [head in] East, disregard 27 spaces [toward West, and take] the next nine spaces. From Northern [latitude of head] disregard 13-1/2 spaces [toward South, and take] the next 4-1/2 spaces. One begins to dig in the center of this [rectangular] sign [a $9 \times 4\frac{1}{2}$ space rectangle]" (*śar nas cha ni ñi sū rtsa bdun dor / byañ nas phyed dañ bcu bzhi cha dor bar / śar nub cha dgu lho byañ phyed dañ lña / hdi ni mtshan gyi mdun du thog mar brko*). Presumably, when the head is in a different direction from East, one modifies the instructions accordingly. Apparently, the $9 \times 4\frac{1}{2}$ spaced rectangle is the "armpit" (*kakṣa*) of the "breast goer".

stoñ pa ñid bsgoms nas sbyañ baḥo / ḥdi ni brkos nas sbyañ ba la ḥaṇ dgos so /

/ bži pas gzuñ ba ni / de ltar legs par sbyañs paḥi sa deḥi dbus su rañ ñid dkyil ḥkhor gyi śar sgo gañ du ḥoñ ba deḥi phyogs su kha bltas la ḥdug ste / sgrub thabs rdzogs par bsgoms nas / sa der yañ ji ltar bsgoms pa de ḥdra baḥi dkyil ḥkhor bri bar byaḥo sñam du blos dam bcaḥ ba ni sa gzuñ baḥo /

/ lña pa ni / de nas phyogs kyi slob dpon bžis sgo bži nas ma-ṇḍa-la sñon du ḥgrō baḥi mchod pa phul la / dkyil ḥkhor bri bar gsol ba gdab pa ni / bdag bskyed kyi dkyil ḥkhor ñer bsdu mi byed par ḥdeggs paḥi phyag rgya dañ / sñags kyis nam mkhar bteg la bya / de nas rañ ñid gtso bo las mar me gcig las gñis chad kyi tshul gyis skabs gañ yin gyis khro boḥi dbaṇ por bsgyur bar bya žiñ / de la khro bo gañ du bsgyur na / bde dgyes lta bu la khamś gsum rnam rgyal dañ / dus ḥkhor lo rdo rje śugs dañ / ḥdus pa la že sdañ rdo rje lta buḥo / de ltar rañ rañ gi khro bo de ñid kyi ña rgyal bzuñ ste / slob dpon dbaṇ ldan du soñ nas / bgegs la bkaḥ bsgo byas te / de nas slob dpon thams cad kyis phyogs bži la sogs par / rkañ stabs kha sbyor sogs rgyas bsdus ci rigs par byas la / bgegs lhag ma rnams la phur gdab bya ba dañ / bsrūñ ḥkhor bsgoms nas bgegs bsrūñ žiñ sñags dañ phyag rgyas dkyil ḥkhor gyi sa gži rdo rjeḥi rañ bžin du byin gyis rlob paḥo /

/ sa cho ga gi rim pa ḥdi ni / bla med kyi dkyil ḥkhor phal che baḥi lugs yin la / dus ḥkhor lta bu la cuñ žig mi mthun pa yod do /

/ gñis pa sta gon la bži / saḥi lha mo sta gon dañ / dkyil ḥkhor gyi lha

¹⁵ The “maṇḍala of self-generation” seems to be the *maṇḍala* as contemplated according to the foregoing sub-section “Seizing the site”.

¹⁶ The stances meant are five according to Tsoñ-kha-pa’s *Sñags rim*, 150a-2, ff., and according to Ānandagarbha’s *Tattvāloka* (Toh. 2510), Derge Li, 254b-4, 5. They are five of the six (omitting *vaiṣṇava*) in Manomōhan Ghosh, transl., *The Nātyaśāstra ascribed to Bharata-muni* (Calcutta, 1951), 201-3. In the order given below, with descriptions as cited by Tsoñ-kha-pa, *ibid.*, they are performed, respectively, in the four direction, 1. East, 2. South, 3. West, 4. North, and finally in 5. the center.

1. *ālīḍha* (*gYas brkyañ*). The calf of the left leg is drawn back and the right leg, five spans (*tāla*) away, is stretched out straight.

2. *pratyālīḍha* (*gYon brkyañ*). The reverse of *ālīḍha*.

3. *vaiśākha* (*sa ga*). The two legs are placed 26 *aṅgulis* apart; and showing the sides of the toes of the feet, the shanks of the legs are held straight.

4. *maṇḍala* (*zlum po*). The two legs are placed a pair (*do pa*) of *hastas* apart, mimicking a wing of the Haṃsa bird.

5. *samapāda* (*mñam pa*). The toes of both feet are placed in mutual conjunction, with the big toe and the heel of each foot against one another.

Furthermore, *Kuladatta’s *Kriyāsaṃgraha* (Toh. 2531), Derge Ku, 286b-287a, describes seven stances (*rkañ stabs bdun*), showing eleven varieties, or methods, of

concentration is the purification through contemplation of Voidness. The latter is also required when purifying through digging.

4'. *Seizing the site.* — When the site has been well cleared in that way, one seats himself in its center, facing what is to be the east gate of the *maṇḍala*. Having passed completely in review the 'procedure of evocation' (*sādhana*), he thinks, "I shall draw a *maṇḍala* on this site and just as I have contemplated it." This vow with his cognition is what is called "seizing the site".

5'. *Protecting and blessing the site.* — Then the four hierophants in the [cardinal] directions make preliminary *maṇḍala* offering at the four gates and petition for drawing of the *maṇḍala* as follows: without contracting the *maṇḍala* of self-generation,¹⁵ they lift it to the sky with the gesture of uplifting and with incantations. Then they create by transformation from their own Lords, in the manner in which a second flame separates from the first, the power of Wrath appropriate to the occasion. In to what wrathful deities do they transform? In the case of *Samvara* and *Hevajra*, into such a one as Trailokya-vijaya ("victorious over the three worlds"); in the case of the *Kālacakra*, into such a one as Vajravega ("the thunderbolt gust"), and of the *Guhyasamāja*, into such a one as Dveṣavajra ("the diamond of hate"). In that way, each one seizes the egotism (*ahaṃkāra*) of precisely his own wrathful deity; and the hierophants, having gone to the north-east corner, issue commands to the obstructing demons [to depart]. Next, all the hierophants perform, beginning in the four cardinal directions, extensively or summarily as indicated, the stances,¹⁶ the *samputa*¹⁷ and so on, and nail the rest of the obstructing demons with the magic nail (*kīla*). By contemplating the 'protective circle' (*rakṣā-cakra*) they guard against [further] obstructive demons; and by means of incantations and gestures, they bless (i.e. energize) the site of the *maṇḍala* into the intrinsic nature of diamond (*vajra*).

Those steps in the ritual of the site are the most general procedure for the Anuttara *maṇḍala*; they differ only triflingly for, say, the *Kālacakra*.

B'. *Ritual of the preparatory acts.* — This has four divisions: preparation of the earth goddess, preparation of the *maṇḍala* deities, preparation of

gYas brkyañ, ten of *gYon brkyañ*, six of *sa gañi rkañ stabs*, seven of *zlum poñi rkañ stabs*, five of *mñam poñi rkañ stabs*, one of *rus sbal gyi rkañ stabs* (**kūrmastha*), and two of *rkañ gcig gi rkañ stabs* (**ekapādastha*).

¹⁷ The word *samputa* probably means here the placement of the hand palms together.

sta gon dañ / bum pa sta gon dañ / slob ma sta gon no / de la sta gon
 dañ lhag gnas don gcig ciñ / dbañ bskur bañi skabs ma yin pañi sgrub
 mchod dañ / bdag hjug sogs kyi dus su slob ma lhag gnas bya mi dgos so /
 / sañi lha mo lhag gnas bya bañi tshul ni / dkyil hkhör gañ du bri bañi
 sa deñi dbus su sañi lha moñi tshom bu bkod la / der dam tshig pa bskyed /
 de la ye šes pa bcug mchod pa phul nas dkyil hkhör bri bar gnañ ba gsol
 zin / dbañ po htshol bañi / skabs der gtor ma hbul mi hbul gyi lugs gñis
 yod do /

/ gñis pa lha sta gon ni / dgos pa gañ gi phyir dañ / tshul ji ltar že na /
 dgos pa ni sa la rdul tshon gyi dkyil hkhör hbri bar hgyur pa byin gyis
 rlob pañi don du lha la gsol ba btab nas sñan gsan hbebs pañi /

/ bya tshul ni gañ du hbri bañi sa der driñi thig le dañ / me tog gi tshom
 bu bkod nas bya ba yin la / de yañ driñi thig le sogs gañ du byas pa de
 ñid du rdul tshon gyi lha mtshan gyi gnas mi hphyug par bya bañi phyir
 du thog mar thig hdebs dgos kyi / thig ma btab pañi sña rol tu lhag gnas
 byed pañi lag len ni legs par ma mthoñ la / des na thig hdebs pa la yañ
 las thig dañ ye thig gñis yod pañi thog mar las thig btab ste de nas ye
 thig hdebs pa yin gyi / thog mar ye thig btab ste / de nas las thig hdebs
 pa mi hthad de / ye thig ni las thig byin gyis rlob byed ma yin par hgyur
 ba dañ / lha bskyed pañi tshe na hañ dañ por ye šes pa bskyed nas / de
 la dam tshig pa gzug dgos pa sogs gnod byed du ma žig hoñ bañi phyir ro /

/ de na bla ma sña ma rnams kyi phyag len la / las thams cad par
 bskyed pañi lugs med kyañ / rañ lugs la las thig dkyil hkhör gañ yin pa
 deñi las thams cad par bskyed nas byin gyis brlabs te / thig hdebs par
 byed dgos so / dper na / las thams cad pañi lha gañ du bskyed pañi bum
 pa la las bum zer ba bzin no / de ltar bskyed dgos par pa-ñdi-ta don yod
 rdo rje la sogs pañi mkhas pa du mas gsuñs so /

/ de la las thig hdebs byed kyi thig skud ni srād bu dkar po kha dog

¹⁸ As one gathers from the *Snags rim*, 160b-4, ff., the 'knowledge line' is pitched upon the 'action line'; hence both are necessary for the basic structural lines of the *mañḍala*. For a sketch of the first structural lines to be drawn in the *mañḍala*, see F. D. Lessing, "The Eighteen Worthies Crossing the Sea", *Reports from the scientific expedition to the North-Western provinces of China under the leadership of Dr. Sven Hedin* (= *The Sino-Swedish Expedition Publication* 38) (Stockholm, 1954), p. 126. According to *Snags rim*, 165b-6, ff., of the eight chief lines (*thig chen brgyad*, the *brahmā* lines (*tshañs thig*) are pitched first. These are the North to South line and the East to West line, of which the former is first in the *yoginī-tantra* and the latter is first in the (*mahā*-) *yoga-tantra*. Next come the basic lines (*rtsa thig*), the sides of the square, namely the 1. East, 2. West, 3. North, 4. South lines; and here we assume that the order depends on whether it is a *yoginī-tantra* or a (*mahā*-) *yoga-tantra*. Finally, there are the Fire to Wind (S.E. to N.W.) diagonal (*zur thig*) and the second diagonal.

the flask, preparation of the disciple. Here the term 'preparation' (*stagon*, S. **sāmantaka*) is synonymous with 'foundation' (*lhag gnas*, S. **adhiṣṭhāna*). It is not necessary to prepare the disciple at the time of *sādhana* offering, [the hierophant's] own entrance [into the *maṇḍala*], or other such acts, when it is not the phase of Initiation.

1'. *Preparation of the earth goddess*. — In the middle of the site upon which the *maṇḍala* will be drawn, one arranges a small heap of the earth goddess (*prthivī*). There he generates the Symbolic Being (*samaya-sattva*). Having presented offerings to the Knowledge Being (*jñāna-sattva*) so it will enter that [heap], he asks permission to draw the *maṇḍala*, and seeks the testimony [of earth]. There are two schools of thought as to whether or not one offers a *bali* on that occasion.

2'. *Preparation of the maṇḍala deities*. — Why the requirement, and what the method? The requirement is for blessing the *maṇḍala* of powdered colors drawn on the site. The gods are beseeched to lend a gracious ear.

The method of doing it is as follows: On the site where one is going to draw [the *maṇḍala*] one places a drop of perfume and a small heap of flowers. Moreover, in that very place where one has applied the drop of perfume and the other, one must pitch a line at the outset so there will be no mistake regarding the placing of the divine marks of powdered color. In contrast, the procedure of making preparation without first pitching the line is not well regarded. Now, for pitching the line, there are both the 'action line' (*karma-sūtra*) and the 'knowledge line' (*jñāna-sūtra*); and of these, one first pitches the 'action line' and after that, pitches the 'knowledge line'.¹⁸ In contrast, to first pitch the 'knowledge line' and after that the 'action line' is not valid, because [in such a case] the 'knowledge line' would not bless (i.e. energize) the 'action line', and because, moreover, at the time of generating the gods, that would require first generating the Knowledge Being and then drawing the Symbolic Being into that, and so forth, thus resulting in much harm.

In the procedure of the former *gurus* there is no manner of generating all the acts. However, in our school, whatever be the *maṇḍala*, the 'action line' generates all the acts and blesses them. So it is necessary to pitch that line. It is analogous to the case of that flask, in which is generated the deity of all the acts, being called the 'action flask'. Many knowledgeable men, such as the *paṇḍita* Amoghavajra, have expressed the necessity to generate in that manner.

The string for pitching the line is made of uniformly white thread, the color being produced by 'moistening' by means of rubbing the line

gcig pa rdo rgyus sogs kyi thig chal gyis gser par byas nas rlon thig btab la / ye thig ma btab paḥi bar der driḥi thig le sogs byas te /

/ sta gon gyi lha dam tshig pa bskyed nas ye śes pa ḥjug paḥi tshe / sñar sa cho ga gi skabs su nam mkhar brteg paḥi dkyil ḥkhor de ñid mar phab nas bstim pa ma gtogs / ye śes pa ḥjug tshul gzan bya mi dgos pas / de bstims nas mchod bstod bdud rtsi myaṅ ba sogs byas te sñan gsan ḥbebs pa yin no /

/ de nas ye thig ḥdebs pa ni / ḥdebs byed kyi thig skud ni rigs lñaḥi ño bor bskyed paḥi srad bu kha dog lña pa / de re re la ḥaṅ raṅ daṅ mthun pa lña lña byas la / lña lña ñi śu rtsa lña po de rnams phyogs gcig tu bsgril nas skam thig byed do /

/ gsum pa bum pa sta gon ni / sta gon gyi dkyil ḥkhor nam mkhar btegs nas / ye thig ma btab paḥi goṅ du byed pa daṅ / yaṅ thog mar bum pa sta gon byas la / de nas sta gon gyi dkyil ḥkhor bteg ste / ye thig ḥdebs paḥi lugs gñis yod pa ni raṅ raṅ gi skabs su bśad pa ltar byaḥo /

/ de nas raṅ raṅ gi sgrub paḥi tshul legs par śes pas dgod ciṅ / de la rgyas par byed na bum pa lha graṅs daṅ mñam pa daṅ / ma grub na bum pa lña byas la / gtso bo yab yum la gcig daṅ / śar la sogs paḥi phyogs bzīḥi lha rnams bskyed paḥi bum pa bzī daṅ bcas pa rnams bśams te / de rnams kyaṅ phyogs rnams su tshul ji ltar dgod pa daṅ / bum paḥi naṅ du lha rnams bskyed tshul śes dgos so /

/ de yaṅ ma grub na bum pa gñis la brten nas / gcig rnam rgyal daṅ / gcig las bum du byaḥo / bum pa bsgrub paḥi dgos pa rnam rgyal bum pa ni / dbaṅ bskur ba daṅ bdag ḥjug sogs kyi tshe / chu dbaṅ maṅ du bskur ba daṅ / las bum ni dkyil ḥkhor daṅ / mchod rdzas daṅ / bdag daṅ / gnas daṅ / slob ma la bsaṅ gtor bya baḥi phyir yin no /

/ bum pa sgrub paḥi tshul la / kha cig / rnam rgyal bum par lha thams cad bskyed / de nas deḥi steṅ du bzag paḥi duṅ chos daṅ / thog pa sogs su yaṅ lha rdzogs par bskyed paḥi lugs gcig daṅ / yaṅ duṅ chos śu lha

¹⁹ As Tsoṅ-kha-pa writes in his *Dbañ don* (Toh. 5287), Vol. Ca, 22a-1: "One contemplates the nature of Akṣobhya [represented by] a black thread and [generated] from *Hūṃ*; Vairocana, a white one and from *Om*; Ratnasambhava, a yellow one and from *Svā*; Amitābha, a red one and from *Āḥ*; and Amoghasiddhi, a green one and from *Hā*" (thig skud nag po *Hūṃ* las mi bskyod pa / dkar po *Om* las rnam snaḥ / ser po *Svā* las rin ḥbyuṅ / dmar po *Āḥ* las ḥod dpag med / ljaṅ khu *Hā* las don grub kyi ño bor bsgoms la). The standard order of reciting the "heart" *mantras* is: *Om Āḥ Hūṃ Svā-hā*.

²⁰ Mkhas grub rje may be referring to the *Śiags rim*; for example, material in the extended treatment of the thread rite, ending 191a-4.

with chalk, and so on. Then one pitches the 'wet line'. And as long as the 'knowledge line' has not yet been pitched, one applies there the drop of perfume, and so on.

After generating the preparatory-deity Symbolic Being, when the Knowledge Being enters, that *maṇḍala* which previously in the phase of ritual of the site had been raised to the sky, is now caused to descend; and, except absorbing it, one need not do anything else for drawing in the Knowledge Being. After absorbing it, one makes offering and praises, enjoys the ambrosia (*amṛta*), and so forth, and beseeches [the gods] to lend a gracious ear.

Next, one pitches the 'knowledge line': The string for pitching it is made of thread in five colors generated into the essence of the five Families. Each [Family] is represented by five of its own [-colored threads];¹⁹ thus, with five of each [color], there are 25 in all, and those twisted together make the 'dry line'.

3'. *Preparation of the flask.* — One may lift the *maṇḍala* of preparation to the sky before the 'knowledge line' is pitched; or may first prepare the flask and then lift the *maṇḍala* of preparation. These two modes of pitching the 'knowledge line' are performed as explained in their individual sections.²⁰

Then, with good understanding of the individual evocation method [namely, of the particular mode of pitching to be employed], one arranges [the flasks]. In the most elaborate form, the number of flasks is equal to that of the deities. If that cannot be realized, one works with five flasks, preparing one for the Lord in Father-Mother union, and four flasks starting with the East for generating the deities of the four cardinal directions. Here one must also keep in mind the manner of arranging the flasks in the four directions and the procedure of evoking the deities within the flasks.

Again, if one cannot realize that (i.e. as much as five), he relies on two flasks: one, the victorious flask (*viṣaya-kalāśa*), the other, the action flask (*karma-kalāśa*). As to the purposes of the flasks, the victorious flask is used at the time of Initiation and the [hierophant's] own entrance [into the *maṇḍala*] as well as for conferring the numerous water initiations. The action flask is used for sprinkling the *maṇḍala*, the offering materials, himself (i.e. the hierophant), the place, and the disciples.

As to the method of "accomplishing" the flasks, one school holds that all the deities should be generated in the victorious flask, and that thereupon one should fully generate the deities also in the conch (*śankha*), in the skull bowl (*kapāla*), etc. which are placed on top of that [victorious

dños su mi bskyed par rnam rgyal du bskyed pañi lha de rnam duñ
 chos su me loñ nañ du gzugs brñan śar ba lta bur bsgom pañi lugs gcig
 dañ / yañ rnam rgyal du bskyed pa ḥdra ba la duñ chos su gtso bo yab
 yum tsaṃ bskyed pañi lugs te / de ltar lugs gsum byuñ ba ni mi ḥthad de /
 tshad ldan sus kyañ ma bśad pañi phyir ro / de rnam kyi ḥkhrul gzi ni /
 grub chen mtsho skyes kyi / baṃ las byuñ bañi bum pa ni / rin chen bum
 pañi steñ gźag bya / der ni lha rnam bskyed par bya / źes gsuñs pañi /
 der ni źes pa rnam rgyal la ma go bar / duñ chos la bzuñ bas nor ba yin
 no / gźan yañ dus ḥkhor las / rgyal ba dañ / rnam par rgyal ba dañ / rnam
 rgyal chen po gsum gsuñs pañi rgyal ba dañ rnam rgyal ni bum pa bcu
 gsuñs pañi steñ ḥog gi bum pa gñis yin la / rnam rgyal chen po ni duñ
 chos la byas nas / der lha thams cad bskyed par gsuñs kyañ / rnam rgyal
 sogs bum pa gźan rnam su lha re re las bskyed par ma gsuñs pas śes du
 mi ḥgroḥo /

/ rañ lugs la rnam rgyal bum par dkyil ḥkhor gañ yin pa deñi lha thams
 cad bskyed dgos par khyad par med kyañ / gźal yas khañ bskyed pa dañ /
 mi bskyed pañi lugs gñis yod do /

/ rnam rgyal bum pañi steñ du bźag pañi duñ chos sogs dri bzañ kyi
 chus bkañ ba de ñid ni / u-da-ka dañ / yi ge gsum bzlas pas / rdo rje bdud
 rtsiñi chur thog mar bsgrubs nas rnam rgyal du bskyed pañi lha la mchod
 yon dbul bañi phyir du yin / de ltar yin par grub chen lva-ba-pa dañ /
 sañs rgyas thod pañi dkyil chog la sogs pa tshad ldan du mas gsuñs so /
 de nas duñ chos kyi chus mchod yon phul / me tog dañ gtor ma phul la /
 mchod bstod byas nas / yo ga man chad la bzu bañi lugs med kyañ / bla
 med kyi skabs su / lha rnam bum chu dañ ñe bo gcig tu bzu bar byed la/
 de yañ gtso bo yab yum sñoms par źugs nas / chags pa chen poñi mes źu
 ste bum chu dañ dbyer med du gyur par sems pa yin no / ḥo na ḥkhor
 rnam yab yum du med pas ji ltar bya sñam na / skyon med de / dkyil
 ḥkhor deñi gtso ḥkhor thams cad rgyud gcig yin pas / gtso bo yab yum

²¹ This citation is part of a longer quotation in the *Sñags rim*, 197b-5, ff. from Mtsho skyes' commentary on the *Hevajra-tantra*, the *Pañjikā-padmin* (Toh. 1181).

²² Cf. Mario E. Carelli, ed., *Sekoddeśatikā of Nāḍapāda (Nāropā)* (Baroda, 1941), text, 19.7-8 (Tibetan, Toh. 1351, Derge Vol. Na, 234a-6, 7): *pūrvāparajayavijaya-gḥaṭa* = śar dañ nub kyi rgyal ba dañ rnam par rgyal bañi bum pa; *vijayaśaṃkha* = rnam par rgyal ba duñ. In three-dimensional representation, the ten flasks are placed in the ten directions, eight in the plane, one at the zenith and one at the nadir. For obvious physical reasons, in two-dimensional representation the latter two — *jaya* and *vijaya*, are placed in the East and in the West.

²³ *Sñags rim*, 196b-3, also mentions "three syllables" (*yi ge gsum*) without making them explicit, but the standard meaning can be assumed: *Om*, *Aḥ*. *Hūm*; and the discussion, *ibid.*, folio 215b makes this clear.

flask]. Another school holds that one should not generate the deities concretely in the conch, but that those deities generated in the victorious flask should be contemplated as arising in the conch like a reflection in a mirror. Still another school maintains the same thing as concerns generating in the victorious flask, but holds that only the Lord in Father-Mother union is generated in the conch. The three schools having those positions are not valid, because no authority has explained it accordingly. The source of their error is found in a saying of the *mahāsiddha* Mtsho-skyes: "The flask arising from the [syllable] *Bam* should be placed upon the precious flask(s). There (*der*) one should generate the deities."²¹ The mistake lay in not understanding the word "there" to refer to the victorious flask but (mistakenly) to the conch. Moreover, the *Kālacakra* mentions three flasks — *jaya*, *vijaya*, and *mahāvijaya*. Of these, the *jaya* and *vijaya* are the two flasks above and below among the ten flasks mentioned [in that Tantra]. The *mahāvijaya* flask is taken as the conch.²² Thus, while the passage spoke of generating all the deities "there", it did not say one should generate any of the deities in flasks other than the *vijaya* and so on. Hence, it could not serve as an authority.

According to our own school, without exception one must generate all the deities of the *maṇḍala* in question in the victorious flask (*vijaya-kalaśa*). However, there are two ways of doing it, according to whether or not one generates a palace (*vimāna*).

When filling with scented water the conch and so on that are placed on top of the victorious flask, one recites "*udaka*" ('water') and the three syllables.²³ This is done so as to first succeed in rendering it into 'diamond ambrosia' (*vajrāmṛta*) water, and then in presenting it as a sacrifice (*argha*) to the deities generated in the victorious flask. That is stated as the case by many authorities, among which are the *mahāsiddha* Lva-ba-pa and the *Buddhakapālaṇḍalavidhi* (presumably Toh. 1657, by Saraha). Thereupon, one presents the sacrifice with the water of the conch, presents flowers and food, making offerings and praises. As to what is done next, the Tantra divisions of Yoga and below have no rules about the fusing [of the deities with the water], but in the Anutara phase the deities and the water of the flask are fused into a single essence. The idea is that the Lord has entered the sameness of Father-Mother union, who fuse together by the fire of great passion (*mahārāga*) and become indivisible from the water of the flask. Suppose one would ask how this would happen in the case of the retinue members who are not in Father-Mother union. The Lord and all his retinue of that *maṇḍala* have a single stream of consciousness. Therefore, when the divine

bde bas źu nas dgyes paři stobs kyis řkhor rnams kyaň źu ba yin la / raň
lugs la mtshan maři lha rnams kyaň bźu bar byed pa yin no /

/ kha cig rdo rje bdud rtsiři chu źes pa / rdo rjeři mgo la chu blugs nas
de la byed par snaň ste / de řdra ba de ni řes pas bltas na bźad gad kyi
gnas yin no /

/ bźi pa ni / slob ma sta gon byas paři dgos pa gaň yin sňam na / sňags
kyi snod ruň du byas nas rgyud sbyoň ba daň / sta gon gyi skabs su bla
mas naň dbaň bskur de rdo rje theg par rigs řes par byas nas dbaň bskur
ba dgos kyi / de ltar ma byas par dbaň bskur du mi ruň ste / dper na
řkhor los bsgyur baři rigs su skyes paři gźon nu deři rgyal srid du dbaň
bskur du ruň gi / dmaňs rigs la sogs pa deři rgyal srid du dbaň bskur
du mi ruň ba bźin no /

/ gsum pa ni / ye thig btab nas / deři řog tu rdul tshon gyi dkyil řkhor
bri la / de ltar bris zin nas brten paři dkyil řkhor gyi skabs su phyag
rgya gsum gaň ruň dgod par bya ste / de la phyag rgya gsum ni / thugs
dam tshig gi phyag rgya / de mtshon par bya baři phyir du raň raň gi
lha gnas su raň raň gi phyag mtshan dgos pa řam / gsuň chos kyi phyag
rgya / de mtshon par bya baři phyir du lha gnas rnams su raň raň gi sa
bon dgod pa řam / sku phyag rgya chen po / de mtshon par bya baři
phyir du lha gnas rnams su rdul tshon gyi lhaři sku gzugs rdzogs par bri
ba řam / lha gnas rnams su de daň deři lhaři sku lugs ma řjog pa gaň
ruň byas pas chog go /

/ de ltar rten daň brten par bcas paři dkyil řkhor bris zin nas / gdugs
daň / rgyal mtshan daň / mchod paři yo byad rnams kyis dkyil řkhor
brgyan par byařo /

/ gňis pa ni / de ltar rten daň brten paři dkyil řkhor bris źin brgyan
pa sogs byas zin nas sgrub dgos pas / de la bdag mdun tha dad du byed

²⁴ "Attribute deities" means deities distinguished by visible symbols, especially by hand symbols (*hasta-cihna*).

couple fuses through bliss, by the force of their joy the members of the retinue also fuse. According to our own school, the attribute deities (*nimitta-devatā*)²⁴ also are made to fuse [with the water].

There are even some who while reciting "diamond ambrosia water" pour water on the head of the *vajra*. When such a thing is seen by knowledgeable persons, it is an occasion for mirth (or simply ridiculous).

4'. *Preparation of the disciple*. — What is the requisite in the preparation of the disciple? The requisite is to purify his stream of consciousness upon making him a fit receptacle for the *mantra* [-path, i.e. Vajrayāna]; and in the phase of this preparation the requisite is his guru's conferring the inner initiation, i.e. to initiate [the disciple] upon determining his Family in the Vajrayāna. If that [determination] is not made, it is not proper to confer initiation. This is analogous to the case of a prince born in the family of a world emperor (*cakravartin*): it is proper to confer upon him the consecration (*abhiṣeka*) of kingdom, but it is not proper to confer the consecration of kingdom upon a *śūdra*, and so on.

C'. *The ritual of drawing the maṇḍala*. — Having pitched the 'knowledge line', one next proceeds to draw the *maṇḍala* of powdered colors. This done, one must arrange, in the phase of the *maṇḍala* of the residents (*ādheya*), one or other of the three seals, as indicated. Here, the three seals (*mudrā*) are as follows:

1. The pledge seal (*samaya-mudrā*) of mind. In order to symbolize that, one arranges the hand symbol (*hasta-cihna*) of each deity in that deity's position [in the *maṇḍala*].

2. The law seal (*dharma-mudrā*) of speech. In order to symbolize that, one arranges the seed [syllable] (*bīja-akṣara*) of each deity in that deity's position.

3. The great seal (*mahā-mudrā*) of body. In order to symbolize that, one draws in powdered colors the complete form of the body of each deity in that deity's position. It is also acceptable to place in their positions a cast image of the deity.

When the drawing of the *maṇḍala* of residence (*ādhāra*) and of residents (*ādheya*) is finished, the *maṇḍala* is decorated with parasols, banners, and offering utensils.

II'. *Method of "accomplishing" the maṇḍala*

After finishing the drawing and adorning in that way of the *maṇḍala* of residence and residents, one must "accomplish" it. There are two schools, according to whether 'self generation' and 'generation in front'

pa dañ / tha mi dad du byas pañi lugs gñis las / grub chen dā-ri-ka-pas
 bde mchog la bdag mdun tha dad du mdzad pa dañ / dus ḥkhor la tha
 dad byed pa yod kyi / gžan ḥphags yul gyi chen po dag gi bžed pa la bdag
 mdun tha mi dad du mdzad pa śin tu mañ no /

/ tha dad du byed pañi lugs ni / sñon du bdag bskyed rdzogs par bsgoms
 nas mdun bskyed sgrub pa la ḥjug pa na / rañ ñid mdun bskyed kyi dkyil
 ḥkhor gyi dbus su phyin pañi dmigs pa yañ mi byed / mdun bskyed kyi
 gtso boñi ña rgyal yañ mi byed par mdun bskyed sgrub par byed pa yin
 no /

/ tha mi dad du byed pa la / bod kyi bla ma sña ma rnams kyi lugs
 dañ / ḥphags yul gyi chen po dag gi bžed pa gñis su yod ciñ /

/ de la bod kyi bla ma kha cig ni / dañ por bdag bskyed ye śes pa ḥjug
 pa mchod bstod bdud rtsi myañ ba yañ rdzogs par byas te / ñer bsdun
 mi byed par mdun bskyed sgrub par byed la / deñi bdag bskyed mdun
 bskyed kyi gtso boñi ña rgyal yañ mi byed par / mdun bskyed rdzogs par
 bskyed nas / de tshañ ba dañ bdag bskyed kyi gžal yas khañ mdun bskyed
 kyi gžal yas khañ dañ bsre / bdag bskyed kyi gtso bo sogs lha thams cad
 mdun bskyed kyi lha rnams dañ bsre bar byed la / de la bdag mdun bsre
 ba žes kyañ zer ro /

/ de nas rañ bžin gyi gnas nas ye śes pa spyān drañs / rdo rje gsor žin
 rtsa sñags brjod nas / phyi ḥbrañ gi bgegs bskrad / dmigs pas bsrūñ
 ḥkhor pa phye nas ye śes pa ḥjug / žugs pa dañ ra-kṣa sogs brjod nas /
 rdo rje bsdams pañi phyag rgyas bsrūñ ḥkhor pa sdom par byed /

/ de nas sgrub mchod žag bdun tsam sbrel nas byed na / sta gon gyi
 dkyil ḥkhor nam mkhar bteg pa de las mar me gcig las gñis chad kyi tshul
 du žag re bžin dkyil ḥkhor re re rdul tshon gyi dkyil ḥkhor la stim par
 byed ciñ / yañ gšegs gsol byed pañi do nub sta gon gyi dkyil ḥkhor nam

²⁵ In *Sñags rim*, 231a-6, the Knowledge Beings are invited from the sky (*ākāśa*, *nam mkhañ*), and *ibid.* 230b-3, this is the “realm of space” (*ākāśadhātu*).

are different or identical. Of these two schools, the *mahāsiddha* Dārikapa makes a difference between 'self generation' and 'generation in front' in the *Samvara*, and makes a difference between them in the *Kālacakra*. However, many other great men of India took 'self generation' and 'generation in front' as identical.

A'. *The school which makes them different.* — First one fully contemplates the 'self generation', and then enters upon the accomplishment of 'generation in front'. At the time of the latter, one neither imagines himself proceeding to the center of the *maṇḍala* generated in front of himself, nor holds to the 'pride' of the Lord generated in front, but accomplishes [only] the 'generation in front'.

B'. *The school which makes them identical.* — Here there are the school of the former Tibetan *gurus* and what is maintained by the great men of India.

1'. *Tibetan gurus.* — Certain Tibetan *gurus* have held that first one completes 'self generation', drawing in of the Knowledge Being(s) (*jñāna-sattva*), offerings, praises, and enjoyment of the ambrosia; and without contracting [the 'self generation'] accomplishes the 'generation in front'. Without feeling the 'pride' of the Lord of his 'self generation' and 'generation in front', he fully generates the 'generation in front'. When that is completed, he merges the 'self generation' palace and the 'generation in front' palace; and he merges all the deities, starting with the Lord, of the 'self generation', with the deities of the 'generation in front'. That is what they called "merger of self and in-front".

[Stating the process more fully,] one invites the Knowledge Beings from their natural abode (**svābhāvika-sthāna*).²⁵ Brandishing the thunderbolt and muttering the basic *dhāraṇī*, he imagines that he scares away the obstructive demons pursuing from without. Hence, the protective circle expands outward and the Knowledge Beings enter. As they enter, he mutters '*rakṣa*' ("Protect!") etc. and binds the protective circle with the seal called "Thunderbolt tie" (*vajrabandha*).

Then for seven consecutive days he makes the offerings going with the accomplishment. During that time, in the manner in which a second flame separates from the first, each day he separates a *maṇḍala* from the preparatory *maṇḍala* lifted to the sky and makes each one of those [secondary] *maṇḍalas* merge with the *maṇḍala* of powdered colors. On the evening of "dismissing the deities" [i.e., last day of the ritual], without leaving the preparatory *maṇḍala* in the sky, he makes it merge [with the

mkhar mi h̄jog par st̄im par byed de / de la dkyil h̄khor bdun bsres paḥi
tha sñad byed do / sñar sa cho ga gi skabs kyi dkyil h̄khor de la / dam
tshig pa dañ ye śes pa gñis bsres pa dañ / de gñis sta gon gyi dkyil h̄khor
dañ bsres pas sum bsres su soñ / bdag bskyed kyi dam tshig pa dañ ye
śes pa gñis dañ / mdun bskyed kyi de gñis bsres pas b̄zi bsres / deḥi steñ
du sñar gyi gsum bsres pas bdun bsres su soñ la / deḥi tshul ni bla maḥi
man ṇag yin pas zab par ḥdod do /

/ bdag mdun tha mi dad ḥdod paḥi rgya gar baḥi lugs la rnam pa gñis
yod paḥi dañ po ni /

/ bdag bskyed sñon du zur du mi sgom par mdun bskyed bsgrub paḥi
rdul tshon nam ras bris kyi dbus su rañ ñid phyin paḥi mos pa byas nas /
de ñid du chos ḥbyuñ dañ ḥbyuñ ba rim brtsegs pa skyed pa dañ / sa bon
las phyag mtshan dañ / de nas lha bskyed paḥi cho ga sum bskyed dus
mñam du byas la sku gsuñ thugs byin brlab / ye śes pa dgug ḡzug / rigs
bdag gi rgyas gdab rnams zin pa dañ / rañ ñid gtso bo las mar me gcig
las gñis chad kyi tshul du śar sgo logs su phye nas mchod pa ḥbul žiñ
bdag ḥjug len pa sogs byed / de phyin chad bla ma dañ / gtso bo tha mi
dad du byas pa las dbaṇ len pa sogs byed pa yin no / ḥdi ḥdra baḥi tshul
ni grub chen rnams kyis mdzad pa la med kyañ / pa-ndi-ta mkhas pa du
mas b̄zed par snañ bas / ḡs̄in rjeḥi ḡsed dmar nag la ḥdi ltar byas pas
chog gi /

/ ḥdus pa sogs la ḥdi ltar byas na ni skye ḥchi bar doḥi sbyaṇ ḡzi dañ
chos mthun paḥi mñon rtogs sgom paḥi tshul med pas / de ḥdra ba byar
mi ruñ la / klu byaṇ sogs grub chen gyis mdzad pa ltar rje ñid kyis dkyil
chog dañ / sgron gsal gyi mchan du bkod pa ltar bya dgos te / de la thog
mar bdag bskyed dkyil h̄khor rgyal mchog yan chad rdzogs par bsgom /
mchod bstod bdud rtsi myaṇ ba sogs tshar ba dañ / bdag bskyed ñer

²⁶ In *Sñags rim*, 378b-1, the “matrix of natures” is the “realm of space”; cf. foregoing note.

²⁷ The application of these statements is made explicit in *Sādhana-mālā*, No. 251, text pp. 490-91. The data can be tabulated as follows:

	<i>Germ syllable</i>	<i>Emblem</i>	<i>Body of deity</i>
1.	<i>Yaṃ</i>	Semi-circle	blue wind
2.	<i>Raṃ</i>	Triangle	red fire
3.	<i>Laṃ</i>	Circle	white water
4.	<i>Vaṃ</i>	Square	yellow earth

This passage also makes clear that “ascending steps” means each next one upon the preceding one, starting with the corresponding states in row No. 1.

²⁸ The reference is to the three *samādhis*, which in the Anuttara terminology mean a division of the Steps of Production (*utpatti-krama*); see Chap. VI, note 19.

maṇḍala of powdered colors]. This is referred to as “the sevenfold merger of *maṇḍalas*”. [In term of residents,] there is [given] the former *maṇḍala* in the phase of the ritual of the site. Therein the Symbolic Beings and Knowledge Beings have the twofold merger. The merger of those two with the *maṇḍala* of preparation is the threefold merger. The merger of the Symbolic Beings and Knowledge Beings of ‘self generation’ with those two of ‘generation in front’, is the fourfold merger. The merger of the latter [fourfold group] with the former threefold one is the sevenfold merger. As this method is a precept of *gurus*, it is held to be profound.

2'. *Indian teachers*. — There were two Indian schools maintaining the identity of ‘self generation’ and ‘generation in front’.

a'. *The first Indian school*. — The first of these held that without first separately contemplating ‘self generation’ one convinces himself that he is transported to the center of the *maṇḍala* of powdered colors, or of the painted one, that is “accomplished” in the ‘generation in front’. Right there he generates the “matrix of natures” (*dharmodaya*)²⁶ and the ascending steps of the (four) “factors of becoming” (i.e., wind, fire, water, earth). Simultaneously, he generates in a three-part rite, (a) the seed [syllables], (b) from these the hand symbols, and (c) next the generation of the deities [in their bodily aspects].²⁷ [The deities] bless his body, speech, and mind. He attracts and draws in the Knowledge Beings. He executes the seal of the Master of the Family. When that is finished, he separates himself from the Lord through the East Gate in the manner of separating a second flame from the first one. Then he presents offerings, takes personal entrance [into the *maṇḍala*], etc. Thereupon, he regards his *guru* and the Lord as identical and takes Initiation from him, etc. The *mahāsiddhas* have not set forth a method of that sort, but it is maintained by many learned paṇḍits. In fact, it is feasible, because it is done that way in “[The *maṇḍala-vidhis* of] the red and black Yamāris.”

b'. *The second Indian school*. — However, if one were to do it that way in the case of the *Guhyasamāja* among others, there would be no method of contemplating the “Spheres of Purification”, namely, birth, death, and the intermediate state, or of contemplating with direct comprehension their concordant natures. Consequently, it is not right to do it that way [in cases such as the *Guhyasamāja*]. One must proceed according to the works of Nāgabodhi and other *mahāsiddhas*, who give the formulation adopted by Tsoṅ-kha-pa in his *Maṇḍala-vidhi* (Toh. 5287) and in his *Prāḍipodyotana Ṭippanī* (Toh. 5282). There one first fully contemplates the ‘self generation’, triumphant *maṇḍala*, and onwards.²⁸

bsdu byas nas / bdag ñid gtso bo rkyañ paḥi rnam par gnas par byas la /
 des rdul tshon nam ras bris kyi dkyil ḥkhor gyi dbus su phyin paḥi mos
 pa byas nas / las bum gyi chus dkyil ḥkhor la mi gnod par gtor la bsañ /
 de nas dkyil ḥkhor ḥod gsal du bcug ste / dkyil ḥkhor gyi rnam pa sogs
 spros pa bsdu ba yin gyi / cañ med du gtoñ ba ma yin paḥi khyad par
 phyed par byas nas / chos ḥbyuñ dañ ḥbyuñ ba bži bskyed pa dañ / de nas
 gžal yas khañ bskyed pa dañ / gžal yas khañ bskyed zin nas thun moñ
 dañ / thun moñ ma yin paḥi gdan rnams bskyed de / de rnams kyi steñ du
 sa bon de las sku yoñs su rdzogs par bskyed nas / rañ ñid gtso boḥi
 bskyed cho ga gis bskyed de / deḥi ña rgyal gnas pas sku gsuñ thugs byin
 gyis rlob paḥi sems dpaḥ sum brtsegs dañ / ye śes pa dgug gžug / rig bdag
 gi rgyas ḥdebs rnams tshañ nas / rañ ñid gtso bo las mar me gcig las gñis
 chad gyi tshul gyis dkyil ḥkhor gyi śar sgor ḥdug ste / mchod ciñ dbaḥ
 len pa sogs ni sñar dañ ḥdraḥo /

/ ye śes pa ḥjug pa ni sñon du rañ bžin gyi gnas nas spyān drañs paḥi
 ye śes pa bcug ste / deḥi ḥog tu sñar nam mkhar bteg paḥi sta gon gyi

²⁹ Dharmakīrti's *pañjikā* commentary on the *Hevajra* called "The Eye Opener" (*spyān ḥbyed*), Toh. 1191, says, 255a-1, 2: "For doing that, one contemplates the three stories of *sattvas* (*de la sems dpaḥ sum brtsegs bsgom*), and attracts and draws in the Circle of Knowledge [Beings] (*jñāna-cakra*) (*ye śes ḥkhor lo dgug gžug bya*). Meanwhile he obtains the blessing of sensory bases, the blessing of body, speech, and mind; initiation; makes offerings and praises, and enjoys the ambrosia (*skye mched byin gyis brlab pa dañ sku gsuñ thugs kyi byin gyis brlab pa dañ / dbaḥ bskur ba dañ mchod pa dañ bstod pa dañ bdud rtsi myañ baḥi bar du byaḥo*)." Also, *ibid.*, 242a-7 to 242b-1: "In regard to that, one should know that the *vajra-sattva* is Voidness (*śūnyatā*) or Insight (*prajñā*); the *mahā-sattva* is Means (*upāya*) or many lights (*āloka*); and the *samaya-sattva* is the indissoluble union of those lights and Voidness. The *hrdaya-hevajra* (the "Heart Hevajra") is the *mahātmaka* arising from that indissoluble union". The passage continues with extensive treatment of the three stories of *sattvas* and *hrdaya-hevajra*. In particular (*ibid.*, 242b-3, 4), "The fruitional (*ḥbras buḥi*) *vajra-sattva* is the Dharmakāya; *mahā-sattva*, Saṃbhogakāya; *samaya-sattva*, Nirmāṇakāya; and *hrdaya-hevajra*, Mahāsukhakāya." Outside of these "fruitional" Bodies (*kāya*), Dharmakīrti is referring to procedures of the Steps of Production; the Bodies, namely Dharmakāya and so on, constitute achievements of the Steps of Completion. The *Guhyasamāja*, 45.1, 2, refers to the three *sattvas* with this verse: "One should complete the great thunderbolt of five colors, which is the constructive imagination of 'symbolic', 'knowledge', and '*vāksamaya*', by contemplations of the supreme Lord of the World." On this, the *Pradīpodyotana* (commentary on Chap. XI) comments (Derge ed., 79b-5): "'Symbolic' means the Symbolic Being (*samaya-sattva*); 'knowledge', the Knowledge Being (*jñāna-sattva*), '*vāksamaya*', the Samādhi Being (*samādhi-sattva*). 'One should complete' means contemplation through unification of those three *sattvas*" (dam tshig ni dam tshig sems dpaḥo / ye śes ni ye śes sems dpaḥo / tshig gi dam tshig ni tiñ ñe ḥdzin gyi sems dpaḥ ste / rdzogs par bya ba ni sems dpaḥ gsum po de dag gcig tu byas nas bsgom paḥo). The two groups of *sattva* terminology can be equated by this passage in Padmavajra's commentary on the *Śrī-Ākāṇava* called *Vāhikaṭikā* (Toh. 1419), Derge Dza, 152b-2: "The Dharmakāya of the *yogins* is the Samādhi Being; the Saṃbhogakāya, the Knowledge Being; the Nirmāṇakāya, the

He completes the offerings, praises, enjoyment of ambrosia; and having contracted the 'self generation' he abides as the Lord alone. [To state this more fully: —] He convinces himself that he proceeds to the center of the *maṇḍala* made of powdered colors or painted on canvas; and he sprinkles the *maṇḍala* in a way not to harm it, with water of the action flask. Then he inserts the *maṇḍala* in the "Clear Light", thus contracting the imaginative and other aspects of the *maṇḍala*; but takes care to not be abandoned in "Nothingness" (*akiñcanya*). Then he generates the "matrix of natures" and the four "factors of becoming" and thereupon generates the palace. Upon finishing the generation of the palace, he generates [therein] the common and the uncommon seats. Upon them he generates the seed [syllables] and from those, in a perfect manner, the bodies [of the deities themselves]. He generates himself into the Lord by the appropriate rite and dwells in his (i.e. the Lord's) egotism. Meanwhile he "piles up" the three Beings (*sattva*)²⁹ who bless his (i.e. the officiant's) body, speech, and mind; he attracts and draws in the Knowledge Being and executes the seal of the Master of the Family. Having completed those [steps], in the same manner as before he separates himself from the Lord in the manner of a second flame separating from the first, and sits at the East Gate of the *maṇḍala*, worshipping, receiving Initiation, and so on.

Regarding the entry of the Knowledge Beings, the Knowledge Beings who have been previously invited from their natural abode are caused to enter. Next, the *maṇḍala* which previously had been lifted to the sky

Symbolic Being, because one creates [those Beings] in direct vision in this world by means of those Bodies that way" (rnal hbyor pa rnam kyi chos kyi sku tiñ ñe ḥdzin sems dpaḥ / loñs spyod rdzogs paḥi sku ye śes sems dpaḥ / sprul paḥi sku dam tshig sems dpaḥ źes bya ba ste / mñon sum du ḥdir de ltar sku ḥdis byed paḥi phyir ro). Hence, the *vajrasattva* is the Samādhi Being; the *mahāsattva* the Knowledge Being; the *saṃayasattva* the Symbolic Being; and unification of those three, the *hrdaya-hevajra*. Regarding the "piling up" of the *sattvas*, this procedure is indicated by a verse in the *Guhyasamāja*, Chap. XII, p. 56: /sarvākāvaropetaṃ kāyavākciṭṭa-vajriṇaṃ / hrdaye jñānasamayam mukuṭe vajrāgradhāriṇam //. The commentary in *Pradipodyotana*, Ha, 92a-4, shows that the *yogin* "piles up" these Beings by imagining them in his heart within each other somewhat like Chinese boxes. Thus, he says, "... the 'knowledge' and 'symbolic' (*jñānasamaya*) are on the moon disk located in the lotus of the heart (*hrdaye*); having contemplated the Knowledge Being, one imagines in the latter's heart the Samādhi Being, and on the latter's head, i.e. located on the crown of his head, the *vajrin* (who unites body, speech, and mind--*kāyavākciṭṭa*), i.e. Vajradhāra..." (deḥi ḥog tu sñiñ gaḥi padma la gnaṣ paḥi zla baḥi dkyil ḥkhor la ye śes dam tshig ste / ye śes sems dpaḥ bsgoms nas / deḥi yañ thugs kar tiñ ñe ḥdzin sems dpaḥ bsaṃ žiñ dbu rgyan te / spyi gtsug gi gnaṣ su rdo rje ḥdzin pa źes bya ba rdo rje ḥchañ chen po...).

dkiyl ħkhor rdzogs par phab nas nub sña ma la ħjug pa yin gyi / de nas yañ nub phyi ma la ħbebs rgyu med do /

/ de la lña bsres kyi tha sñad rgya gar mkhas pañi gzuñ gis ma bsad la / sñags rim las gcig nas drug gi bar zes gsuñs kyi / de las lhag pañi bsre tshul gyi tha sñad rgya gar pa la gcig kyañ med ciñ / bži bsres dañ gsum bsres kyi tha sñad yod do / de la lña bsres kyi tshul ni / sñar sa cho ga gi skabs kyi dam tshig pa dañ / ye šes pa gñis / de gñis sta gon gyi dkiyl ħkhor dañ bsres pas sum bsres / de ħdir mdun bskyed kyi dam tshig pa dañ / ye šes pa gñis dañ bsres pas lña bsres su soñ ba yin gyi / bdag bskyed ni ñer bsdu tshar bas bsre rgyu med la / spyir bdag mdun tha mi dad pañi tha sñad rgya gar pa la yod kyañ / bdag mdun bsres pañi tha sñad med do / bdag mdun tha mi dad pañi don ni / mdun bskyed kyi rdul tshon gyi dkiyl ħkhor de ñid gžal yas khañ dños dañ / rañ ñid deñi dbus kyi gtso bo dños kyi ña rgyal ħjog pa yin no /

/ yañ dkiyl ħkhor sgrub tshul la / bla ma kha cig gi phyag len la / sgrub mchod žag sbrel nas byed pañi tshe / ñi ma sña ma la dkiyl ħkhor bsgrubs / ye šes pa bcug nas yod pa la / ñi ma phyi ma la sgrub pañi tshe šü-nya-tā la sogs pas sbyañ bañi sñon du rdul tshon dañ ras bris gañ yin yañ sñar gyi ye šes pa nam mkhar bteg nas sbyaṅs te / bsgrubs tshar ba dañ yañ ħbebs par byed do / de ni legs pa ma yin te / gnod pa du mañi gnas su gyur pañi phyir / ħdi ltar ras bris yin na / brtan bžugs byas pañi rab gnas ñams par ħgyur pa dañ / rdul tshon la ħaṅ / sñar rdul tshon ñid rigs lñañi ño bor bskyed nas de la ye šes pa gcug pa de ñid kyañ ħdegd dgos pa dañ / thig la yañ ye thig rigs lñañi ño bor bskyed nas de la ye šes pa bcug ste / las thig gi steñ du ħdebs pa la / las thig byin gyis brlabs nas las thig la ye šes pa thim pañi mos pa byas pa de yañ ħdegd dgos pa dañ / chu dbaṅ gi skabs su slob ma mi bskyod par bskyed pa la ye šes pa bcug nas yod pa la / cod pan gyi dbaṅ bskur bañi sñon du

³⁰ *Sñags rim*, 231b-1, has a quotation from the writer Saraha. Tsoñ-kha-pa comments on this that it refers to “four fold merger” (*bži bsres*), but this term does not occur in Saraha’s passage itself. Evidently, Mkhas grub rje means that Indian texts set forth these procedures, whether or not they employ those specific terms.

is brought entirely down. As [the Knowledge Beings] have entered on the previous evening, there is no reason [for them] to be brought down on the subsequent evening.

Here the terminology "fivefold merger" is not set forth by the texts of the Indian scholars. The *Śrīyāg rim* mentions "from one to six" and has in addition the terminology "method of multiple merger" which does not occur even once in the Indian texts, which do, however, speak of "fourfold merger" and "threefold merger".³⁰ The method of "fivefold merger" is as follows: The Symbolic Beings and Knowledge Beings of the preceding phase of ritual of the site make two. The merger of those two with the *maṇḍala* of preparation is the threefold merger. When this is merged with the Symbolic Beings and Knowledge Beings of the 'generation in front' there is the fivefold merger. However, when one finishes the contraction of 'self generation' there is no basis for merger; and in general the Indian teachers have the expression "identity of self and in-front" but lack the expression "merger of self and in-front". The idea of the "identity of self and in-front" is to posit the pride that the *maṇḍala* of powdered colors generated in front is a concrete palace and that one-self is the concrete Lord in its center.

Again, as regards the method of accomplishing the *maṇḍala*, the technique of certain *gurus* when performing the offerings going with the accomplishment for consecutive days, is to accomplish the *maṇḍala* on the first day and have the Knowledge Beings enter and remain. Then, when accomplishing it on subsequent days, before one purifies the *maṇḍala*, be it of powdered colors or painted on cloth, one lifts the foregoing Knowledge Beings to the sky, proceeds to purify it by [muttering] "*śūnyatā*" ("voidness"), etc., and having accomplished it, makes them re-descend. This is not a good thing, because it offers many opportunities for harm. Doing it that way, if it be a *maṇḍala* painted on cloth, one would destroy the "consecration" which affords the condition for steadiness [of the mental picture]. If it be one made of powdered colors, it would be necessary after first generating the powdered colors into the essence of the five Families, to make the Knowledge Beings enter that, and again lift (them). In the case of the line, it would be necessary to generate the 'knowledge line' into the essence of the five Families and make the Knowledge Beings enter that, lifting (them) over the 'action line'; and when it (i.e. the 'knowledge line') blesses the 'action line', it would be necessary to convince oneself that the Knowledge Beings are absorbed in the 'action line', and again to lift them. In the phase of the water initiation, one generates the disciple into Akṣobhya, makes the

slob ma bsañ sbyañ byed dgos pas / dehi sñon du mi bskyod pa de ñid bteg nas byed dgos pa sogs gnod byed mthañ yas pa yod do / de ltar byed pañi rgyu gañ la thug na / stoñ par sbyañs pañi don cañ med du bzuñ pas lan no /

/ de la sbyon tshul ni de kho na ñid kyi ñod gsal gyi ñañ du sku la sogs pañi rnam pa bsdus pa la byed pa yin no /

/ des na ras bris dañ rdul tshon gyi cho gañi khyad par ji lta bu ze na / de la gsum ste / sa cho ga gi khyad par dañ / sta gon gyi khyad par dañ / dños gñiñi khyad par ro /

/ dañ po ni / sñar sa chog lan mañ po byas pañi hphro na re ba yin na ni / ras bris dañ rdul tshon gñis ka la sa chog mi dgos par khyad par med ciñ / ras bris la sa chog gañ du byed kyañ brkos nas sbyañ ba mi dgos par / rdzas sñags tiñ ñe ñdzin gsum gyis sbyañs pa sa chog la / brtag pa dañ / bsłañ ba yañ mi dgos so / gzuñ ba dañ / bsruñ žiñ byin gyis rlab pañi cho ga rdul tshon dañ ñdra bar byed dgos te / sa phyogs byin gyis rlab pa dañ / bgegs bsruñ ba sogs kyi dgos pa gñis ka la khyad par med pañi phyir ro / rdzas sñags sogs kyis sbyañ ba yañ ñes gzuñ du dgos pa min pas / byas kyañ phun sum tshogs pa yin la / ma byas kyañ chog chad pañi ñes pa med do /

/ gñis pa sta gon gyi khyad par ni / sgra gcan ñdzin dpal bśes gñen gyis mdzad pañi ras bris rkyañ ba la brten pañi ñdus pañi dkyil chog zuñ hñug gsal ba dañ / gžan yañ ñag dbañ grags pa dañ / rtag pañi rdo rjes mdzad pañi ras bris rkyañ bañi dkyil chog rnam las ras bris la sta gon dgos mi dgos gñis ka ma bśad kyañ /

³¹ For material in a Western language on this topic, see Marcelle Lalou, *Iconographie des étoffes peintes* (= *Buddhica*, Tome VI) (Paris, 1930).

³² This author is probably the Suvāgīśvarakīrti, responsible for several Tantric commentaries. His name is preserved in Sanskrit in certain Tanjur colophons.

Knowledge Being enter him and remain; and because it is necessary to sprinkle the disciple before conferring the diadem initiation, before doing the latter one would have to raise that same Akṣobhya. There is no limit to these harmful aspects. Whatever be the reason for doing it that way, his goal of purification in the void "responds" by holding him in "Nothingness".

Here, the method of purification consists in consolidating the corporeal and other aspects in the realm of the Reality "Clear Light".

[β. *Method of initiation in the maṇḍala painted on cloth*]

Now, what is the difference between the ritual of the *maṇḍala* painted on cloth (*paṭa*)³¹ and of that consisting of powdered colors (*rajas*)? There are three [possible] differences: difference in the ritual of the site, difference in the preparation, and difference in the body of the rite.

Difference in the ritual of the site

When one has performed the ritual of the site many times previously, and has good reason to believe that there is a remainder, it is not necessary to have a ritual of the site in the case of either a *maṇḍala* painted on cloth or one made of powdered colors, and hence there is no difference [on this score]. Wherever ones performs the ritual of the site for the case of a painted *maṇḍala*, it is not necessary to purify through digging: one may purify by means of substances, incantations, and intense concentration. The inspection of, and begging for, the site are likewise dispensable. However, it is necessary to perform the ritual of seizing as well as the ritual of protecting and [obtaining] blessing in the same manner as for the *maṇḍala* of powdered colors, because there is no difference between the two in the requirement to bless the "area" and to perform such acts as protecting against obstructive demons. Also, it is not mandatory to adhere to the purification by means of substances, incantations, and intense concentration: if these are employed, there is the optimum situation; but if not employed, there is no definite ritual default.

Difference in the preparation

We find no discussion of whether or not there is a requirement of preparation in the case of a *maṇḍala* painted on cloth, in these works: the *Yugalanaddhaprakāśa* (Toh. 1818) composed by *Rāhula-śrī-mitra and which is a *maṇḍala-vidhi* of the *Guhyasamāja* concerned with only the painted *maṇḍala*; the *maṇḍala-vidhis* concerned with only the painted *maṇḍala* composed by *Vāgīśvarakīrti³² and by *Śāśvatavajra.

/ rañ lugs la sñags rim las ras bris kyi sta gon gyi khyad par bstan pañi skabs su / bum pa sta gon dañ / slob ma la dbaṅ bskur ba yin na / slob ma sta gon gñis ras bris la byed dgos par gsuṅs śiñ / gsuṅs pa ltar byed kyañ dgos la / sa lha sta gon dañ / lha sta gon gñis byed par yañ ma gsuṅs la / byed kyañ mi dgos te /

/ sañi lha mo sta gon gyi dgos pa ni / sa phyogs der dkyil ḥkhor bri bañi gnañ ba gsol bañi phyir du yin pas / dkyil ḥkhor mi ḥbri na de mi dgos pañi phyir dañ / lha sta gon gyi dus su driñi thig le dañ me tog gi tshom bu ḥgod pa ni ḥbri ba yin na lha mtshan mi ḥphyug pañi phyir du yin la / sta gon gyi sgrub ciñ mchod nas gsol ba ḥdebs pa ni / sañ ḥbri bañi dkyil ḥkhor byin gyis rlob pañi don du sñan gsan ḥbebs pañi phyir yin pas / mi ḥbri na de ltar byed mi dgos pañi phyir ro / ci ste lha sta gon byed na ras bris kyi dkyil ḥkhor de ñid kyi steñ du las thig dañ ye thig gñis ka rdzogs par ḥdebs dgos par gyur ro /

/ dños gñiñi chog ni rdul tshon dañ khyad par med do /

/ gsum pa lus dkyil sgrub tshul la / bod kyi bla ma kha cig ni / bsam gtan gyi dkyil ḥkhor sgrub pa ltar du / bsgrub gñiñi dkyil ḥkhor mdun gyi nam mkhar bskyed de / deñi gtso bo dañ rañ gi bla ma gñis tha mi dad du mos pañi lus la lus dkyil gyi lha rñams bkod nas sgrub par byed do / de ni mi ḥthad de / de ḥdra ba de ni bsam gtan gyi dkyil ḥkhor sgrub tshul du soñ gi / lus dkyil sgrub tshul gyi don med de / lus dkyil bsgrub gñiñi gnas gñal yas khañ ma bcos pa dgos pa las / de la ni dños gnas la grub pañi lus kyi cha gañ yañ bsgrub gñir ma soñ bar rtog pas btags pañi bsgrub gñi ḥbaḥ zig tu soñ bañi phyir ro / de ḥdra bas slob ma la dbaṅ

³⁸ *Sñags rim*, 234a-6, cites the Tantra *Vajramālā* (Toh. 445): "The body becomes a palace, the hallowed fane of all the Buddhas" (*lus ni gñal yas khañ du gyur / sañs rgyas kun gyi yañ dag rten*), and comments, "a palace through metamorphosis (*pa-rāvṛtti*) of the body" (*lus yoñs su gyur pa las gñal yas khañ*).

In our school, it is set forth in the *Śhags rim* in the section treating the difference of preparation for the painted *maṇḍala* that since there is a preparation of the flask and a conferring of initiation upon the disciple, it is necessary in the case of the painted *maṇḍala* [to so treat] both the disciple and the preparation; and hence we do it that way. But as the *Śhags rim* [at that point] does not mention doing the preparation of the earth goddess or preparation of the *maṇḍala* deities, these two preparations are not required [in the case of the painted *maṇḍala*].

The purpose of the preparation of the earth goddess is to obtain her permission for drawing a *maṇḍala* on that spot. Hence, when one does not draw a *maṇḍala*, that [preparation] is not required. Also, the placing of the fragrant drop and the heap of flowers at the time of preparation of the deities is done so that while one is drawing there will be no confusion in the marks of the deities. The worship and prayers during the accomplishment of the preparation are so that the deities will lend a gracious ear for the sake of blessing the *maṇḍala* to be drawn the following day; consequently, if one does not draw it, one need not go through this preparation. And what if one did? When doing the preparation of the deities, it would be necessary to fully pitch both the 'action line' and the 'knowledge line' upon that *maṇḍala* painted on cloth!

Difference in the body of the rite

There is no difference from that of powdered colors in the body (*mauli*) of the rite.

[γ. *Method of initiation in the body maṇḍala*]

As to the method of accomplishing the body *maṇḍala* (*deha-maṇḍala*), some Tibetan *gurus* hold that the *maṇḍala* to be accomplished is generated in the sky in front in the same way as the accomplishment of the meditation *maṇḍala*. One convinces himself that his *guru* is identical with the Lord of that [*maṇḍala*] and arranges the deities of the body *maṇḍala* in the body [of his *guru*], thus managing the accomplishment. That is not valid. Such a procedure applies in the method of accomplishing the meditation *maṇḍala*, but it is useless for the method of accomplishing the body *maṇḍala*. As against the unfabricated palace (*vimāna*) which the body *maṇḍala* requires as the realization basis,³³ that [invalid procedure] would not realize any bodily parts produced in a concrete status, because there would be merely a realization in terms of imaginative figments. Hence, when one would confer initiation upon

bskur kyañ lus dkyil du dbaṅ bskur bar mi ḥgyur te / gañ du dkyil ḥkhor
bsgrubs pa der dbaṅ ma bskur / bla mas ma bsgrubs paḥi lus la slob ma
dbaṅ len du bcug paḥi phyir / ḥbrel med du ḥgyur la / dkyil ḥkhor bsgrubs
pa de ṇid du dbaṅ bskur ba yin na ni / lus dkyil du dbaṅ bskur bar ma soñ
bsam gtan kyī dkyil ḥkhor du dbaṅ bskur baḥi tshul du soñ ba yin no /
/ sa skya paḥi rje btsun goñ ma rnams ni / lus kyī dkyil ḥkhor zur du
mi bsgrub par / bla mas lus dkyil gyi mñon rtogs bsgom pa de ṇid / lus
dkyil bsgrub par bzed pa ltar legs pas / rañ lugs kyañ de ltar byaḥo / de
la lus dkyil du bdag ḥjug len paḥi tshul ni / mñon byañ lña las gziḥi he-ru-
ka bskyed pa la rañ ṇid ṇa rgyal ḥjog ciñ / de nas sñiñ poḥi rnal ḥbyor
ma bzi la sogs paḥi lha drug cu rtsa gñis po thams cad la yañ ṇa rgyal
bzag nas / khyad par du gziḥi he-ru-kaḥi thug kar dpyid thig las nañ
gi he-ru-ka yab yum bskyed pa la / ṇaḥo sñam paḥi ṇa rgyal śugs drag
bskyed par byaḥo / deḥi tshe na hañ gziḥi he-ru-ka dañ / nañ gi he-ru-ka
gñis no bo gcig la rnam pa tha dad du snañ baḥi mos pa brtan poḥi ṇaṇ
nas bum pa bsgrubs la / de nas rañ ṇid gtso boḥi ṇa rgyal bzuñ ba de ṇid
gtso bo mar me gcig las gñis chad kyī tshul du phye nas śar sgo logs su
gnas par byas la / de man chad nañ gi he-ru-ka yab yum dañ rañ gi rtsa
baḥi bla ma dbyer med du mos par byas nas / de las dbaṅ len pa dañ /
bdag ṇid ḥjug pa sogs byas te /
/ slob ma la dbaṅ bskur baḥi dus su / rañ ṇid gzi dañ nañ gi he-ru-ka
gñis dañ ḥdres par mos te lha rnams gsal btab la / de nas slob ma dkyil

³⁴ For the Sa-skyā school, see Giuseppe Tucci, *Tibetan Painted Scrolls* (Roma, 1949), esp. pp. 7-17 and 100, ff. Tsoñ-kha-pa's biography shows that during a period of study at the Sa-skyā monastery for a year in his 20's Tsoñ-kha-pa listened to the lama Rdo-rje-rin-chen's explanations of the Sa-skyā interpretation (*sa lugs*) of the *Hevajra-tantra*. However, the method which Mkhas grub rje now sets forth is based on the *Cakrasaṃvara-tantra*.

³⁵ The sixty-two deities meant are those in the *Śricakrasaṃvara* or *Sambara maṇḍala*, namely, Sambara and Vajravārāḥi (2); *yoginī* of the heart (4); male and female deities in mind circle, *cittacakra* (16); in speech circle, *vākcakra* (16); in body circle, *kāya-cakra* (16); gatekeepers (8). For an outline of this *maṇḍala*, see B. Bhattacharyya, *Niṣpannayogāvalī of Mahāpaṇḍita Abhayākara-gupta* (Baroda, 1949), pp. 44-6. For the body *maṇḍala* in terms of these deities, see Giuseppe Tucci, *Indo-Tibetica*, Vol. III, Pt. II, pp. 38, ff.

³⁶ The expression "four *yoginī* of the heart" (*sñiñ poḥi rnal ḥbyor ma bzi*) is employed in Tsoñ-kha-pa's *Ḥdod pa ḥjo* (Toh. 5320), Vol. Ta, e.g. 120a-6 in that work. They are Ḍākinī, Lāmā, Khaṇḍarohā, and Rūpiṇi.

³⁷ In the work just cited (*Ḥdod pa ḥjo*), the union of Sambara and Vajravārāḥi constitutes Śrī-Heruka Yab-yum ("Father-Mother" union). At 128a-1, *ibid.*, Tsoñ-kha-pa cites the *Vasanta-tilaka* (Toh. 1448): "The mouth of the mare is fiery; the sow (*vārāḥi*) is called *tilaka*" (rgod maḥi kha ni me yi gzugs / phag mo ti-la-ka źes brjod). Tsoñ-kha-pa goes on to explain that this *tilaka* is generated from the red part [of the *bindu*] at the navel (*lte baḥi dmar chā*). In the same work (citation mislaid), there is a quota-

a disciple, the latter would not be conferred initiation in the body *maṇḍala*. Wherever one would accomplish the *maṇḍala*, there no initiation would be conferred, because the disciple would be induced to receive initiation in a body not accomplished by the *guru*, and there would be dissociation. If one is conferred initiation in that [so] realized *maṇḍala*, he is not conferred initiation in the body *maṇḍala*, but it is the method of conferring initiation in the meditation *maṇḍala*.

The early venerables of the Sa-skya school³⁴ maintained that one does not accomplish the body *maṇḍala* separately, but that the contemplation in which the *guru* visualizes the body *maṇḍala* accomplishes the body *maṇḍala*. As their position is excellent, our school follows suit. Here the method of taking personal entrance into the body *maṇḍala* is as follows: One generates the "ground" (*gṛi*) Heruka from the five Revelation-Enlightenments (*abhisambodhi*) and deposits one's egotism therein. Then he deposits his egotism also in all the sixty-two deities,³⁵ starting with the four *yoginī* of the heart.³⁶ Preeminently, he generates the "Father-Mother" union of the personal ("inner") Heruka from the "drop of springtime" (*vasanta-tilaka*)³⁷ in the heart of the "ground" Heruka and generates the powerful force of egotism, thinking "I am [he]." At that time he also accomplishes the flask through the state of steadfast conviction that the different aspects of the "ground" Heruka and the personal Heruka are of a single essence. Next, while himself holding on to the egotism of the Lord, he separates from the Lord in the manner of a second flame separating from the first and comes to a stop at the Eastern gate. Subsequent to that, he convinces himself that the personal Heruka in "Father-Mother" union and his own basic *guru* are indissoluble; then takes initiation from him, and himself does the entering [into the body *maṇḍala*], and so forth.

At the time of conferring initiation upon the disciple, one must be convinced that he himself coalesces with the "ground" and personal Herukas, while he vividly imagines the deities. After that, at the time

tion to the effect that *vasanta* is Sambara and *tilaka* is Vajravārāhi; hence these are respectively the white and red parts of the *bindu*. This use of the term *vasanta-tilaka* agrees with the explanation of the verse meter called *Vasanta-tilaka*, e.g. from translation by Dr. Sūryakānta of Kṣemendra's *Suṣṛṭṭatīlaka* in *The Poona Orientalist*, XVII, 1-4 (1952), p. 205: "A *Vasanta-tilaka* shines in rendering the mingling up of the dreadful and the heroic sentiments." Here the dreadful element is represented by Vajravārāhi and the heroic element by Sambara. The two elements are evidently what is referred to by the term "two parts of Heruka" (*he-ru-ka cha gñis pa*) in *Snags rim*, 233b-4.

ḥkhor du gzug paḥi tshe na ḥaṅ rdul tshon gyi dkyil ḥkhor la ḥjug pa ltar
 ma yin gyi / bla maḥi skuḥi cha de daṅ de gzal yas khaṅ du bskyed pa der
 gzug ciṅ / me tog ḥthor du ḥjug pa na ḥaṅ / bla maḥi thugs kaḥi naṅ gi
 he-ru-kaḥi thugs kar gtor baḥi mos pa byed du ḥjug la / bum paḥi dbaṅ
 sogs kyaṅ bla maḥi sku las len du ḥjug pa yin gyi / dkyil ḥkhor sgrub pa
 daṅ dbaṅ bskur ba gñis ḥbrel med mi byaḥo / lus dkyil du dbaṅ bskur
 baḥi tshul ḥdi yaṅ dril bu pa lta buḥi dbaṅ du byas gyi / gsaṅ ḥdus la lus
 dkyil yod kyaṅ der dbaṅ bskur ba med do /

of introducing the disciple into the *maṇḍala*, it is unlike the entrance into the *maṇḍala* of powdered colors. Rather, he is introduced into the part(s) of the *guru*'s body and into that generated into a palace; and when he is directed to throw the flower, he is directed to have conviction that he casts it into the heart of the personal Heruka of the *guru*'s heart. Moreover, he is made to take the initiations, beginning with that of the flask, from the *guru*'s body, but one should not dissociate initiation from accomplishment of the *maṇḍala*. This method of conferring initiation in the body *maṇḍala* is also followed in the initiations set forth by Ghaṇṭa-pā, for example; but while there is a body *maṇḍala* in the *Guhyasamāja* there is no initiation therein.

/ ji ltar dbaṅ bskur baḥi tshul la gñis / rgyud smin par byed pa slob ma
la dbaṅ bskur baḥi chog daṅ / lha la dbaṅ bskur ba rab gnas kyi cho ga
bstan paḥo /

/ daṅ po la gñis / dkyil ḥkhor du ḥjug pa daṅ / zugs pa la dbaṅ bskur
baḥo /

/ daṅ po ni / ḥjug paḥi dus su dam tshig daṅ sdom pa bzuṅ nas ḥjug
dgos pas / de la rigs lñaḥi sdom gzuṅ byas nas thun moṅ ma yin paḥi
sñags kyi sdom pa sñar med gsar du skye ba daṅ / ñams pa sor chud pa
la / ma mthaḥ rdo rje slob dpon gyi dbaṅ bskur ba man chad daṅ ḥbrel
baḥi sgo nas rigs lñaḥi sdom gzuṅ lan gsum byas pa dgos kyi / de ma yin
paḥi mñon rtogs tsam bsgom pa daṅ / rjes gñaṅ tsam gyi skabs su rigs
lñaḥi sdom pa gzuṅ ba lan gsum byas kyaṅ sdom pa gsar du skye ba
daṅ / sdom pa sor chud par mi ḥgyur mod / ḥo na kyaṅ de ltar byas pa
la dgos pa chen po yod de / sñar yod brtan źiṅ goṅ nas goṅ du khyad
par du ḥgyur baḥi phan yon chen po yod pas so /

/ de ltar sdom gzuṅ byed paḥi dus la ni / śiṅ rta chen po dag gi bzed
pa mi ḥdra ba gsum byuṅ ste / slob ma sta gon gyi dus su byed la / gzan
du mi byed pa daṅ / yaṅ dkyil ḥkhor du ḥjug paḥi tshe byed ciṅ gzan du
mi byed pa daṅ / gñis kaḥi dus su byed paḥi lugs mī ḥdra ba gsum byuṅ
ba de rnams gaṅ gi rjes su ḥbraṅs kyaṅ yan lag gzan rnams tshaṅ na sdom
pa skye ba la khyad par med pas raṅ raṅ gi lugs ma ḥchol bar byaḥo /

CHAPTER NINE

δ. *Manner of conferring initiation*

There are two methods: the ritual of conferring initiation on the disciple for maturing his stream of consciousness, and the consecration ritual conferring initiation on a deity.

I'. *Ritual of conferring initiation on the disciple*

This has two phases: entering the *maṇḍala*, and initiation of the one who has entered.

A'. *Entering the maṇḍala*. — At the time of entering, it is necessary to take the pledges (*samaya*) and vows (*saṃvara*). In this regard, one must take the vows of the five Families. As to the uncommon (*asādhāraṇa*) *mantra* vows, one must newly produce those not previously held and mend those violated. For the initiations of Hierophant and below, it necessary, at the very least, to take the vows of the five Families, reciting each thrice. Otherwise, if one contemplates the visualization (*abhisa-maya*) alone, or takes the vows of the five Families, reciting them thrice, at the phase of the permission (*anujñā*) alone, the vows are neither produced newly nor mended. Now, even though the carrying out of that procedure constitutes an imposing requirement, one should first become steadfast [in those vows] because the benefit to be derived is imposing and will be outstanding in an ever loftier way.

In regard to the time when one so takes the vows, the great “Chariots” (who lay down the path) have three different theses: (1) doing it at the time of preparation of the disciple, and not at any other time; (2) doing it at the time of entering the *maṇḍala* and at no other time; and (3) doing it at both those times. No matter which of those different ways one may follow, if he satisfies the other requirements, the vow will be born; and since there is no difference in this respect among them, one need not be wrong in [following] any of these ways.

/ de yañ dbaṅ daṅ bdag hjug gi skabs su sdom gzuñ byed paḥi sñon du slob dpon gyis brda sprad pa sogs kyi sgo nas blaṅ dor gyi gnas rnams rags pa phal che ba ma mthaḥ yañ ñes par byas nas len ḥdod daṅ bsruiñ sems kyi ḥdun pa sugs drag gis len pa dgos kyi / gzaṅ du dbaṅ gral du ḥdug pa tsam gyis dbaṅ thob par ḥgro ba dkaḥo /

/ sdom gzuñ gi skabs su yañ siob dpon daṅ mñam du ḥam / sñon du bzlas pas byañ sems kyi sdom pa mi skye bar ḥphags pa thogs med sogs tshad ldan rnams kyis gsuñs pas / slob dpon gyis bzlas paḥi rjes su bzla ba daṅ /

/ bdag hjug gi tshe na ḥaṅ dkyil ḥkhor gyi gtso bo daṅ bla ma tha mi dad du mos pa des sdom gzuñ gi tshig rnams brjod pa deḥi rjes su raṅ gi bzlas paḥi mos pa byas nas brjod pa ñes par dgos la /

/ ḥdi rnams la rtsal du bton nas dmigs phyed pa śin tu gal che ste / sñags kyi lam gyi gzi rtsar gyur pas so / des na sñags sdom skye ba ñes par dbaṅ bskur ba la ltos dgos kyaṅ / dbaṅ bskur ba rdzogs pa la ltos mi dgos te / dper na dge sloṅ gi sdom pa skye ba gsol bzīḥi las la ltos dgos kyaṅ / cho gaḥi gtso bo rnams tshaṅ nas brjod pa gsum paḥi don gyi sum gñis yaṅ chad rdzogs paḥi dus su skye ba bzīn no /

/ dbaṅ bskur ba la / bla med kyi bskur rgyuḥi dbaṅ la bzīr ñes te / bum pa / gsaṅ ba / śes rab ye śes / dbaṅ bzī pa rnams so /

/ bum dbaṅ la bzī ste / dkyil ḥkhor gaṅ du ḥthob pa daṅ / graṅs ji tsam zig yin pa daṅ ño bo gaṅ yin pa daṅ / byed las ji ḥdra ba zig yin paḥo /

/ daṅ po ni / rdul tshon nam ras bris gaṅ ruṅ du bum dbaṅ bskur ba na / bsgrubs paḥi dkyil ḥkhor ba rnams kyis bum pa bzuñ nas dbaṅ bskur baḥi bya ba dños su mdzad pa yaṅ ma yin la / de ltar bsgom pa yaṅ ma yin ziṅ / dbaṅ lha zur nas spyān draṅs pa rnams kyi naṅ nas / spyān ma la

¹ The idea here is that the point about reciting after the Master in taking these Tantric vows is followed after the model of taking the Bodhisattva vow. Asaṅga is an authority on the Bodhisattva path, not on the Tantras.

Moreover, prior to making [the disciples] take the vows in the phases of initiation or personal entrance [by the Hierophant into the *maṇḍala*], the Hierophant must at the very least confirm them, by means of instructions, in the simplest and most elementary topics of what to take and what to reject [i.e. a delineation of the good and the bad], wherefor they may desire to take [the vows] and will take [them] with keen enthusiastic craving of the mind to protect [them]. Whereas, if [the candidates] are merely seated for initiation in rows, it is difficult [for them] to proceed to the attainment of initiation.

Furthermore, according to Āryāsaṅga and other authorities, in the phase of making [the disciples] take the vows, if [the disciples] recite the vow "Mind of Enlightenment" in unison with, or prior to, the Master (*ācārya*), it is not "born" [in their stream of consciousness], so they should recite after the Master's recitation.¹

Again, at the time of [the Hierophant's] personal entrance [into the *maṇḍala*], it is certainly necessary that [the disciples] be convinced that the Lord of the *maṇḍala* and the *guru* are not separate, and when they recite after the *guru* the words of taking the vow, they must recite with that conviction.

[The Hierophant] should bear these things in mind as being of greatest importance, for these are the foundation and root of the *mantra* path. Thus, the birth of the *mantra* vow certainly requires dependence on initiation, but does not require dependence on completion of initiation. For example, it is like the case of the *bhikṣu* vow being born with the requirement of dependence on the *jñāpti-caturtha-karma* (three proposals followed by one decision), but one who has fulfilled the chief elements of that rite and [that *bhikṣu* vow] is born at the time one completes the first two-thirds of the aimed-at three proposals.

B'. *Conferring initiation after entrance.* — There are certainly four basic initiations conferred in the Anuttara [Tantras]. These are 1'. that of the flask (*kalaśa*), 2'. the secret one (*guhya*), 3'. the insight-knowledge (*prajñā-jñāna*), and 4'. the fourth initiation (*caturtha* or *turīya-abhiṣeka*).

1'. *Initiation of the flask.* — This has four topics: the *maṇḍala* in which it is attained; the number of kinds; its essential nature; and its efficacy.

a'. *Maṇḍala in which it is attained.* — When initiation of the flask is conferred, whether by means of a *maṇḍala* of powdered colors or one painted on cloth, neither do the accomplished *maṇḍala* inhabitants hold the flask and actually do the deeds of conferring initiation, nor does one contemplate in that way. One should be convinced that among the

sogs pa rnams kyiś bum pa bzuñ nas dños su dbañ bskur bañi mos pa
 phyed kyañ / bum pa hñog mkhan slob dpon kyiś byed ciñ / dbañ bskur
 mkhan ni dbañ lha rnams kyiś byed kyañ / bsgrubs pañi dkiil hñkhor ba
 rnams la slob dpon gyis mchod ciñ / slob ma la dbañ bskur ba la dgoñś
 pa gton pañi gsol ba hñdebs pa yin la / gsol ba btab pa ltar du dkiil hñkhor
 pa rnams kyiś kyañ / de la dgoñś pa gtañ nas dbañ bskur bañi bya ba
 mdzad par mos pa byed dgos pas / rdul tshon nam ras bris kyi dkiil
 hñkhor du bum dbañ thob ces bya ba yin no /

/ grañś ni gñzan rnams la mi mthun pa du ma yod kyañ / hñdus pañi lugs
 ltar byas na / bum dbañ bcu gcig dañ / dbañ goñ ma rnams dañ bcas pas
 bcu bñir hñgyur te / bñad rgyud rdo rje phreñ ba las / dbañ bskur re re sa
 reño / žes gsuñś pa ltar / de las sa bcu bñir bñad pa dañ bstun paño /

/ bum dbañ la thun moñ pa rdo rje slob mañi dbañ dañ / thun moñ
 ma yin pa rdo rje slob dpon gyi dbañ ño /

/ de yañ mi bskiyod pa chuñi dbañ / rin chen hñbyuñ ldan cod pan gyi
 dbañ / hñod dpag med rdo rjeñi dbañ / don yod grub pa dril buñi dbañ /
 rnam par snañ mdzad miñ gi dbañ dañ lña ste / de rnams la rig pañi dbañ
 žes pañi tha sñad hñdogs pa ni / spyan ma la sogs pañi rig pa rnams kyiś

² *Śnags rim*, 317a-5, ff., explains on the basis of the *Mahāmudrātilaka* (Toh. 420) that the number fourteen comes from making the initiations of the flask total eleven, and that then the three higher initiations bring the total to fourteen. Mkhas grub rje in his commentary on the *Hevajra-tantra*, the *Brtag hñgrel* (Toh. 5483), Vol. Ja, 121a-2, quotes the *Jñānatilaka-tantra* (Toh. 422): “Dharmameghā is the stage of a Buddha; Samantaprabhā is the stage of a Samyaksambuddha; *Samantālokābhāsaprabhā is the stage of a Nirmāṇakāya [fashioned] by Śrī-vajrasattva Bhagavat; *Samantāloko-palabdhiprabhā is the stage of the Sambhogakāya; *Anabhilāpyāpramāṇā is the stage of Mahāsukha” (chos kyi sprin ni sañś rgyas kyi sa / kun tu hñod ni yañ dag par rdzogs pañi sañś rgyas kyi sa / kun tu snañ ba mched pañi hñod ni dpal rdo rje sems dpañ bcom ldan hñdas kyiś sprul pañi skuñi sa / kun tu snañ ba thob pañi hñod ni loñś spyod rdzogs pañi skuñi sa / brjod du med pa tshad med pa ni bde ba chen poñi sa ste). Of course, Dharmameghā is the tenth stage (cf. Chap. I, note 8, above), and the rest follow in order. However, immediately thereafter, Mkhas grub rje quotes the same Tantra to the effect that the eleventh stage is associated with the Nirmāṇakāya, the twelfth with the Sambhoga-kaya, the thirteen with the Dharmakāya, the fourteenth with Mahāsukha; that a fifteen stage would be called *Jñānavatī, and that there is no information (*btags pa min*) about a sixteenth. This last group of correspondences is consistent with the ordering of Buddha bodies to initiations, as done in the present chapter. Moreover, Dbyaṅś-can-dgañ-bañi-blo-gros, following the Ārya school of the *Guhyasamāja*, writes in his *Dpal gsañ ba hñaus pa hñphags lugs dañ mthun pañi śnags kyiś lam rnam gñzag legs bñad skal bzañ hñjug ñogs*, folio 20b-1, f.: “The one who has arrived at the limit of the subtle and the coarse of the Steps of Production which conclude the maturation of the stream of consciousness, is associated with attainment of the eighth stage. Both the arcane body and arcane speech of the Steps of Completion are associated with the latter part of the eighth stage as well as with the ninth stage. Both the arcane mind and the illusory body are associated with the first part of the tenth stage. Both the Clear Light and the coupling in the realm of learning are associated with the latter part of the tenth stage. The coupling beyond learning is

initiatory deities invited from the "corners" (*zur*), Locanā and the others hold the flask and actually confer initiation; however, the lifting of the flask is done by the "preceptor" (*upādhyāya*) and the Hierophant (*ācārya*). The initiatory deities perform the initiation itself; however, the Hierophant makes the offering to the accomplished *maṇḍala* residents, and the disciple implores the initiators to consider him favorably. He convinces himself that according as he implores, the initiators in turn consider him favorably and do the acts of conferring initiation. Whether the *maṇḍala* be of powdered colors or one painted on cloth, that is the "attaining of the flask initiation".

b'. *The number of kinds.* — Although there are many inconsistencies in other schools, if one takes it in accordance with the *Guhyasamāja* school, there are eleven types of flask initiation, which together with the higher initiations, make fourteen. Their Explanatory Tantra *Vajramālā* (Toh. 445) says, "Each initiation pertains to a stage (*bhūmi*).²" That is consistent with the presentation in that work that there are fourteen stages.²

Among the initiations of the flask, there is the common one (*sādhāraṇa*), which is the Neophyte's Initiation (*vajraśiṣya-abhiṣeka*), and the uncommon one (*asādhāraṇa*), which is the Hierophant's Initiation (*vajrācārya-abhiṣeka*).

Furthermore, they have a five-fold classification as follows:³

1. The water initiation (*toyaseka*) of Akṣobhya;
2. The diadem initiation (*mauliseka*) of Ratnasambhava;
3. The diamond initiation (*vajraseka*) of Amitābha;
4. The bell initiation (*ghaṇṭaseka*) of Amoghasiddhi;
5. The name initiation (*nāmaseka*) of Vairocana.

For these initiations there exists also the term "wisdom initiation" (*vidyāseka*). This expression is used because Locanā and the other "wis-

posited on the eleventh stage, Samantaprabhā. That is the purport of the *Caryāmelāpaka* (Toh. 1803)" (rgyud smin zin paḥi bskyed rim phra rags mthar phyin pa sa brgyad pa thob pa daṅ sbyar / rdzogs rim gyi lus dben daṅ / ṅag dben gñis sa brgyad paḥi smad daṅ sa dgu pa gñis daṅ sbyar / sems dben daṅ sgyu lus gñis sa bcu paḥi stod daṅ sbyar / ḥod gsal daṅ slob paḥi zuṅ hñub gñis sa bcu paḥi smad daṅ sbyar / mi slob paḥi zuṅ hñug sa bcu gcig pa kun tu ḥod la hñog pa ni spyod bsduṅ kyi dgoṅs pa yin no). This explanation fits in well with the standard explanation of the ten stages, which divides them into the first seven and the last three. The career of the Bodhisattva ends at the tenth stage, when he becomes tantamount to a Buddha but not to a complete Buddha or Tathāgata, for whom the eleventh stage, or Samantaprabhā, is reserved; cf. Har Dayal, *The Bodhisattva Doctrine* (London, 1932), p. 291.

³ The Sanskrit terms derive from *Sekoddeśatikā*, text 27.22, ff.; for alternate terminology, *udakābhiṣeka*, and so on, cf. *Advayavajra-saṃgraha*, p. 36.

bum pa ḥdzin mkhan byas nas bskur baḥi dbaṅ yin pas na de skad daṅ
yaṅ ma rig paḥi gñen por rig pa ye śes bskyed paḥi nus pa ḥjog byed yin
pas de skad ces byaḥo /

/ a-bha-yas gsuṅs paḥi dbaṅ daṅ po me tog ḥphreṅ baḥi dbaṅ źes pa
bum dbaṅ bcu gcig la mi the yaṅ nes par bya dgos te / deḥi dgos pa ni
gaṅ la me tog phog paḥi lha de la bla mas slob ma gtad pa la brten nas
de bzin gśegs pa deḥi rigs su mñon par ḥtshaṅ rgya bar ḥgyur bar śes
śiṅ deḥi nus pa ḥjog tshul ston paḥo /

/ chu dbaṅ gis ni de la brten paḥi lam bsgom pa na / rigs der ḥtshaṅ
rgya ba la gegs byed kyi dri ma ḥkhrud paḥi nus pa daṅ /

/ cod pan gyi dbaṅ gis ni de bsgoms pa las rigs der saṅs rgyas paḥi
tshe mtshan so gñis kyi naṅ nas dbuḥi gtsug tor bltar mi mñon paḥi nus
daṅ / rigs bdag gaṅ gis byed paḥi nus pa ḥjog la /

/ rdo rje dbaṅ gis ni rigs der saṅs rgyas paḥi thugs rnam par mi rtog
paḥi ye śes ḥgrub paḥi nus pa daṅ /

/ dril buḥi dbaṅ gis ni rigs der saṅs rgyas paḥi tshe na / gdul bya la
chos kyi sgo brgyad khri bži stoṅ gis ston paḥi gsuṅ ḥgrub paḥi nus pa
daṅ /

/ miṅ gi dbaṅ gis ni rigs der saṅs rgyas pa na de bzin gśegs pa mtshan
ḥdi źes bya bar ḥgyur ro / źes pa de ḥdra baḥi mtshan gyi nus pa ḥjog go /

/ de rnams ni rigs so soḥi dbaṅ du byas pa yin gyi / rdo rje slob dpon
gyi dbaṅ gis ni / sku gsuṅ thugs kyi rdo rje gsum dbyer mi phyed paḥi
rdo rje ḥchaṅ ḥthob pa daṅ / spyir bla na med paḥi byaṅ chub las phyir
mi ldog ciṅ / khyad par lam ḥdi las rdzogs paḥi byaṅ chub ḥthob pa las
phyir mi ldog paḥi nus pa daṅ / sa bcu pa la źugs paḥi sems dpaḥ chen
po rnams la saṅs rgyas kyis khams gsum chos kyi rgyal por dbaṅ bskur
ba daṅ tshul mtshuṅs pás / khams gsum chos kyi rgyal poḥi rgyal srid du

This is the explanation by Lwa-ba-pa in his *Ratnapradipoddyota* on the *Cakra-sambaramaṇḍalavidhi* (Toh. 1444), Wa, 265b: "Those five initiations which have the nature of the five Tathāgatas are also referred to by the expression '*vidyābhīṣeka*', because they accomplish the five *vidyāñāna* which are the transmutation of the five *avidyā* and because in each case the initiation is conferred by the *vidyā-devī*, namely Buddhalocanā and so on. They represent the sequence of the five initiations" (de bzin gśegs pa lñaḥi ṅo bo dbaṅ bskur ba lña po de dag la rig paḥi dbaṅ bskur baḥi sgras kyaṅ brjod par bya yin te / ma rig pa lña yoṅs su gyur paḥi ṅo bo / rig paḥi ye śes lña po rnams sgrub par byed paḥi phyir daṅ thams cad du saṅs rgyas spyen la sogs pa rig paḥi lha mos dbaṅ bskur bar byed paḥi phyir ro / de dag ni dbaṅ bskur ba lñaḥi rim paḥo). The *Sñags rim*, 265a-6, refers to this passage, and 265a-5, to

doms" (*vidyā*) hold the flask and confer initiation, and also because the initiation establishes the capacity of producing "wisdom-knowledge" (*vidyā-jñāna*) as the antidote for unwisdom (*avidyā*).⁴

The first initiation as reported by Abhayākara is "Initiation of the Flower Wreath"; and, while it is not included among the eleven flask initiations, it certainly must be performed. It is required for the following reason: The *guru* makes the disciple understand that by relying in the direction of the deity on whom the [thrown] flower falls, he will reach Complete Enlightenment in the Family of that Tathāgata. Hence it shows the method of establishing the capacity of that [attainment].

Through the water initiation, by contemplating the path based on it, one is able to wash off the defilement that obstructs the attainment of Complete Enlightenment in that Family [i.e. which is pointed to by means of the thrown flower].

Through the diadem initiation, by contemplating that, one establishes, for the time of becoming a Buddha in that particular Family, the capacity of the invisible *uṣṇīṣa-śīraskatā* among the thirty-two characteristics (*lakṣaṇa*), and the capacity for doing whatever is the function of that Family Master.

Through the diamond initiation, one has the capacity for accomplishing the non-discursive knowledge (*nirvikalpa-jñāna*) of the mind of Buddhahood in that Family.

Through the bell initiation, one is able to accomplish the speech which, in the time of Buddhahood in that Family, teaches the Doctrine (*dharma*) to the candidates by means of the 84,000 "doors" of the *dharma*.

Through the name initiation, one establishes the capacity of the name indicated by the prophecy, "You will be a Tathāgata of such a name when becoming a Buddha in that Family."

Those [five initiations] are under the control of the various Families. Then, by means of the Hierophant's Initiation (*vajrācārya-abhiṣeka*), one achieves [the rank of] Vajradhara, which is the inseparability of the three thunderbolts (*vajra*) of Body, Speech, and Mind; in general has the capacity to not regress from the Incomparable Enlightenment and in particular the capacity through this path to not regress from attaining the Complete Enlightenment. Moreover, it is comparable to the method of initiation as "King of the Law of the Three Worlds" (*traiḍhātuka-dharmarāja*) which the Buddhas confer upon the Bodhisattvas who have entered upon the Tenth Stage, and so it is the initiation into the kingdom

Abhayākara's *Vajrāvali* (Toh. 3140); in the latter text it is said that the initiations accomplish the "antidotes for *avidyā*" (*avidyā-pratipakṣa, ma riḡ paḥi gñen po*).

dbañ bskur ba yin pas gzan la rgyud hchad pa dañ dbaṅ bskur ba sogs /
rdo rje slob dpon gyi las thams cad la dbaṅ baḥi nus pa khyad par can
bzag paḥi sgo nas de la dbaṅ pa yin no /

/ bum dbaṅ rnams kyi ṅo bo ni / chu dañ cod pan sogs kyi raṅ raṅ gi
cho gas dbaṅ bskur baḥi tshe dbaṅ po rnon po la bde ba dños su skye ba
hoṅ bas / de dañ stoṅ ṅid kyi lta ba phu thag chod pa gñis sbyar baḥi
bde stoṅ gi ye śes ṅid la byed ciṅ / de min na ḥaṅ deḥi tshe bde ba skyes
paḥi mos pa byas pa dañ / lta ba dran paḥi bde stoṅ mos pa yid byed kyis
dran pa dañ / rdo rje slob dpon gyi dbaṅ gi ṅo bo yaṅ dños dañ bsgoms
paḥi rig ma gaṅ ruṅ dañ raṅ ṅid rdo rje hchaṅ du gsal ba gñis hkhyyud
pa las byuṅ baḥi bde ba dañ lta ba dran nas bde stoṅ gi ye śes skyes paḥi
mos pa byed pa ma mthaḥ yaṅ dgos kyi / de lta bu ma yin na dbaṅ de
rnams thob par gzag mi nus so /

/ sgra bśad pa ni thams cad la bum paḥi chuḥi bya ba rjes su ḥgro bas
de skad ces byaḥo /

/ byed las ni / dkyil hkhhor gyi lhaḥi gsal baḥi dbye ba mthaḥ yas pa
yod kyaṅ / de thams cad rigs so so pa lña dañ / sku gsuṅ thugs kyi rdo
rje gsum dañ / de gsum dbyer med pa rigs thams cad kyi bdag po drug pa
rdo rje hchaṅ du ma ḥdus pa cuṅ zad kyaṅ med pas / bum paḥi dbaṅ gis
kyaṅ / skabs ḥdir de dag la brten paḥi bskyed rim yan lag dañ / bcas pa
mthaḥ dag bsgom pa la dbaṅ zīn deḥi snod ruṅ du byed pa dañ / ḥbras
bu sku bzīḥi naṅ nas sprul paḥi sku ḥgrub paḥi nus pa ḥjog pa yin no /
/ gñis pa gsaṅ baḥi dbaṅ ni / dkyil hkhhor gaṅ du ḥthob pa la ḥgaḥ žig

⁵ As Dayal (*op.cit.*), p. 275, reports from the *Mahāvastu*, “the ninth and tenth *bhūmis* are named *Yauvarāja* (Installation as Crown-Prince) and *Abhiśeka* (Coronation) respectively. But no details are given.” Sthiramati in his *Sūtrālamkāravṛttibhāṣya* (Toh. 4034), Derge Tanjur, *Sems-tsam*, Vol. Tshi, 251a-b, compares the initiation of the tenth stage to the initiation of a king. He may well have derived material for his remarks from Vasubandhu’s commentary on the *Daśabhūmi* (Toh. 3993), Derge Tanjur, *Mdo-ḥgrel*, Vol. Ni, 248b-5, ff. Of course, Mkhas grub rje’s description shows that this attainment of the rank of Vajradhara is not equivalent to the status of a complete Buddha; the name Vajradhara here means, as so often in this literature, the seed Vajradhara, or Vajrasattva (as contrasted with the fruitional Vajradhara, or Heruka). For example, in Chapter Eight, above, in the section on protecting and blessing the site, the hierophants are said to transform themselves into wrathful deities. Tsoṅ-kha-pa sets forth in the *Śāgṣ rim*, 151a-5, ff., the meditative procedure, prefaced with the remark that the hierophant generates his mind for the goal of disposing it at the rank of Vajradhara, thinking, “I shall frighten the obstructing demons” (rdo rje hchaṅ gi go ḥphaṅ la dgod paḥi don du bgegs bskrad par byaḥo śāṃ du sems bskyed). The meditative sequence involves first attaining the realm of the Void. There follows the evocation of the surroundings. Then the text states, “In the center of that, one instantly becomes the Wrathful Deity Trailokyavijaya (“Victorious over the three worlds”) whose other name is Hūṃkāra, the transformation of Vajrasattva’s nature...” (deḥi dbus su skad cig gis raṅ ṅid rdor sems kyi ṅo bo yoṅs su gyur paḥi khro bo ḥjig rten gsum rgyal miṅ gzan hūṃ mdzad ces pa...).

of the King of the Law of the Three Worlds.⁵ Thus, he has been empowered in the sense of having been bestowed an especial capability of faculty in all the acts of the Hierophant, such as teaching the Tantras to others and conferring initiation.⁶

c'. *The essential nature of the flask initiations.* — When the one with keen faculties (*īkṣendriya*) is conferred initiation with the individual rites of water, diadem, and so on, Bliss (*sukha*) is born in him in actuality. Resolutely combining that with the visualization of Voidness (*śūnyatā*), he operates in the knowledge of Bliss-Void (*sukha-śūnya*). Even if such [faculties] are lacking, at that time it is necessary at the very least that one arouse the conviction that Bliss has been born and be mindful of the visualization [of the Void], thus being mindful through a mental orientation of conviction that there is Bliss-Void. And for the essential nature as well as concrete fact of the Hierophant's Initiation, it is necessary at the very least that one arouse the conviction that the knowledge of Bliss-Void has been born through (a) the Bliss arising from the vivid embrace of whatever the *vidyā* contemplated and oneself as Vajradhara; and (b) mindfulness of the visualization [of the Void]. But if even that [minimum] is not present, it cannot be maintained that initiations have been attained.

Lexicons explain that all these [initiations] are preceded by use of the water of the flask; hence their name.

d'. *Their efficacy.* — Although there is no limit to the differentiation of the *maṇḍala* deities, there are practically none of them that are not comprised in the various five Families; in the three thunderbolts of Body, Speech, and Mind; or in the inseparability of those three, namely Vajradhara, master of all the Families. Hence in the present phase, even with the initiations of the flask one contemplates all the Steps of Production, and their ancillaries, that are based on those [deities]; is initiated while being a good vessel for it; and establishes the capacity for accomplishing the Nirmāṇakāya among the four Bodies in the fruitional stage.

2'. *The secret initiation.* — Some persons hold the view that the *maṇ-*

⁶ The *Sñags rim*, 265b-1, ff. points out that the hierophant is empowered to teach the lower Tantras as well the Steps of Production of the Anuttara Tantra; this we assume is a position taken by adoption of the fourteen stages classification, for in the latter classification the hierophant has not yet been conferred the three higher initiations belonging to stages twelve through fourteen and so cannot teach them to others. Of course, one would be forced to a different position by adoption of the eleven-stage system referred to in note 2, above.

bha-gaḥi dkyil ḥkhor du ḥthob zer ba ni mi ḥthad de / bha-gar ḥthob
 par tshad ldan sus kyaṅ ma bśad ciṅ / dus ḥkhor las bha-gaḥi dkyil ḥkhor
 du dbaṅ bskur bar gsuṅs pa' ni de ṅid kyi sgos kyi khyad par yin la / slob
 ma la bha-ga bstan paḥi sgo nas dbaṅ bskur bar gsuṅs śiṅ / de ḥdra gzan
 gaṅ la yaṅ ma gsuṅs so /

/ de yaṅ rgyud sde daṅ tshad ldan gyi gzuṅ las dños kyi rig ma las
 rgya la brten nas dbaṅ bskur bar bśad pa ni bla med kyi ched du bya baḥi
 gdul bya rin po che lta buḥi dbaṅ du mdzad pa yin pas / de la ni bla ma
 las rgya brten paḥi mtshan ṅid tshaṅ bas dkyil ḥkhor paḥi lha thams
 cad dmigs pas spyan draṅs pa raṅ gi lus la bcug nas rig ma daṅ sñoms pa
 bzugs pas chags pa chen poḥi mes źu ba thig leḥi ṅo bor gyur pa yum gyi
 padmar phab pa daṅ yum gyi khams dmar po gñis ḥdres pa la kun rdzob
 byaṅ chub sems kyi dkyil ḥkhor źes tha sñad byas pa der ḥthob bo /

/ bskur tshul ni / yab yum gyi khams dkar dmar yum gyi pa-dma nas
 yab yum gyi mtheb srin gyis blaṅs te / raṅ gi lce thog tu bźag pas so /
 / ṅo bo ni khams de mgrin par sleb pa na / bla ma yab yum gyis bde
 stoṅ sbyar baḥi rten yin pa daṅ / lha thams cad bzu baḥi ṅo bo yin pas
 bde ba khyad par can dños su skyed nus śiṅ deḥi tshe lta baḥi rgyas btab
 paḥi bde stoṅ gi ye śes yin la /

/ da ltaḥi dus su ḥaṅ bla ma daṅ ye rgya sñoms ḥjug byas par mos
 paḥi sgo nas khams dkar dmar gyi ṅo bor bskyed paḥi bdud rtsi lce la
 bźag paḥi tshe na dbaṅ po rno ba la bde ba dños su skye ba srid ciṅ de

⁷ *Sñags rim*, 118b-5, 6, says: "When one speaks of initiation in the three *maṇḍalas*, which are the two *bodhicitta-maṇḍalas* — because *bodhicitta* is both absolute (*paramārtha*) and relative (*samvṛti*) — plus the *bhaga-maṇḍala*, that means the phases of the three higher initiations" (byaṅ chub sems la don dam daṅ kun rdzob byaṅ chub sems kyi dkyil ḥkhor gñis daṅ / bha-gaḥi dkyil ḥkhor gsum du dbaṅ bskur ba gsuṅs pa ni dbaṅ goṅ ma gsum gyi skabs yin gyi). Since Mkhas grub rje now says that the secret initiation is not held in the *bhaga-maṇḍala* and subsequently says that the insight-knowledge initiation is attained in the *bhaga-maṇḍala*, it follows that the secret initiation is attained in the relative *bodhicitta-maṇḍala* and the fourth initiation in the absolute *bodhicitta-maṇḍala*. The former of these conclusions is borne out by Mkhas grub rje's discussion of the secret initiation. Tsoṅ-kha-pa writes in his *Don gsal* (Toh. 5290), Vol. Cha, 52a: "Besides, the *maṇḍala* of that *bhaga* and the *maṇḍala* of *bodhicitta* both are of the varieties 'relative' and 'absolute'" (yaṅ na bha-ga ṅid deḥi dkyil ḥkhor daṅ byaṅ chub kyi sems kyi dkyil ḥkhor la kun rdzob daṅ don dam pa gñis su byaḥo). Since the *bhaga* is also of two kinds, one may wonder which *bhaga* is meant in the case of the three higher initiations, in particular the insight-knowledge initiation. Tsoṅ-kha-pa writes in his *Bzis źus* (Toh. 5285), Vol. Ca, 42b-5, f.: "Furthermore, of the two kinds of *bhaga-maṇḍala* — the *bhaga-maṇḍala* in which the third initiation is attained is just the *bhaga* of the *vidyā*, and the *bhaga-maṇḍala* different from that is the *maṇḍala* of residence and residents generated in the *bhaga* of the 'Mother'. The *dharmodaya* ("source of natures") is explained by the commentary to be the *maṇḍala* generated within the *bhaga* shape [i.e. triangle] and is a *bhaga-maṇḍala*" (de lta naḥaṅ

dala in which the initiation is obtained is a *bhaga-maṇḍala*.⁷ This is untenable, for the authoritative writers do not explain it as obtained in the *bhaga*. It is true that according to the *Kālacakra*, initiation is obtained in a *bhaga-maṇḍala*, but this is a special feature of that [Tantra], which sets forth the initiation of the disciple by way of displaying to him the *bhaga*, and such a thing is not set forth in other [Tantras].

Although it is stated in the Tantras and authoritative texts that there is an initiation based on the Action Seal (*karma-mudrā*) of a concrete "wisdom" (*vidyā*), this means the initiation of the "jewel-like" individual among the candidates for the high goal of the Anuttara[-tantra]. Here, the *guru*, with complete characteristics for recourse to the Action Seal, with visualization of all the gods of the *maṇḍala*, invites them and draws them into his own body. Then he unites with the *vidyā*; and when the substance of the drop [?semen] (*bindurūpabhūta*), molten by the fire of great passion, falls into the "lotus" (*padma*) of the "Mother" (*yum*) and mixes with the red element (*dhātu*) of the "Mother", he achieves there what is referred to as "relative *bodhicitta-maṇḍala*".

The procedure of conferring the initiation is as follows: the red-and-white element of the "Father-Mother" union are taken from the "lotus" of the Mother with the ring fingers of the "Father-Mother" and placed on the tip of ~~their~~ own tongue(s).

As to the essential nature [of the initiation], when that element reaches the throat, the *guru*, by reason of being the basis for the combination of Bliss and the Void by way of "Father-Mother" union, and by reason of being the molten nature of all the deities, is able to produce concretely a special Bliss and at that time executes the seal of the visualization [of the Void], so he has the knowledge of Bliss-Void.

Nowadays, a person with keen faculties has Bliss produced concretely through a conviction that the *guru* and the "Knowledge Seal" (*jñāna-mudrā*) have united at the time of placing on the tongue the "ambrosia" (*amṛta*) generated into the essential nature of the red-and-white element. And even if a person does not have such faculties, he certainly must

bha-gaḥi dkyil ḥkhor la gñis las / dbaṅ gsum pa gaṅ du thob paḥi bha-gaḥi dkyil ḥkhor ni rig maḥi bha-ga ṅid la / de las gzan paḥi bha-gaḥi dkyil ḥkhor ni yum gyi bha-gar bskyed paḥi rten daṅ brten paḥi dkyil ḥkhor ro / chos ḥbyuṅ bha-gaḥi rnam pa can gyi dbus su bskyed paḥi dkyil ḥkhor la / bha-gaḥi dkyil ḥkhor ro zes ḥgrel pas bsad do). For this second kind of *bhaga*, the absolute kind, see D. L. Snellgrove, *The Hēvajra Tantra*, Part I (London, 1959), p. 73. The first kind of *bhaga*, the relative kind, means the *bhagas* belonging to the *vidyās*, who are Locanā and so on; hence, the *cakras* in the body.

lta min na ḥaṇ bde ba skyes paḥi mos pa byas pa dan lta ba sbyar ba ṇes par dgos so /

/ gaṇ daṇ sñoms par ḥjug paḥi las rgya daṇ ye rgyaḥi sgra bśad na skye ba sña maḥi las kyis bud med kyi lus su ḥphaṇs śiṇ der grub pas las rgya źes daṇ / yan lag gis phan tshun ḥkhyud pa sogs kyi las rnams raṇ gis bsgoms pa la ltos mi dgos par phyag rgya de ṇid kyis nus pas na las rgya źes byaḥo / da lta spyi la yoṇs su grags paḥi ye rgyaḥi sgra bśad ni / dños gnas la bud med du grub pa med kyaṇ / ye źes ni raṇ gi tiṇ ṇe ḥdzin yin pa / de rgyas śiṇ bskyed paḥi phyag rgya yin pas na ye rgya źes byaḥo /

/ byed las ni / bla ma yab yum gyi byaṇ sems dños sam / der mos pa byas paḥi bdud rtsi de ṇid myaṇs pas raṇ gi rtsaḥi gnas rnams su sleb pa na / de na gnas paḥi khamś skar dmar daṇ / ṇag gi rtsa ba rluṇ byin gyis brlabs śiṇ las ruṇ du byas pa la brten nas rdzogs rim kyi lus dben daṇ ṇag dben sems dben kun rdzob sgyu maḥi rdzogs rim rnams bsgom pa la dbaṇ bar byas śiṇ / deḥi snod ruṇ du bya baḥi sgo nas lus la gnad du bsnun nas bsgoms pas / lam dus su dhū-tiḥi naṇ du rluṇ žugs gnas thim gsum byas pa las stoṇ pa bži skye ba daṇ / deḥi stobs kyis rluṇ sems tsam las grub paḥi sgyu maḥi lus grub nas mthar ḥbras bu ṇag gi rtsa ba rluṇ dag paḥi loṇs spyod rdzogs paḥi sku ḥgrub paḥi nus pa ḥjog pa yin no /
/ sgra bśad pa ni / rdzas gsaṇ ba myaṇs pa las ḥthob paḥi dbaṇ yin pas na de skad ces byaḥo /

/ gsum pa źes rab ye źes kyi dbaṇ la / dkyil ḥkhor gaṇ du ḥthob pa ni bla ma daṇ / slob ma daṇ / rig ma rgyud sde nas gsuṇs pa ltar gyi thun moṇ baḥi lam la myoṇ ba thon ciṇ sñags kyis rgyud byin gyis brlabs pa / ḥdod paḥi sgyu rtsal drug cu la mkhas pa la sogs pa / mtshan ṇid rnams tshaṇ baḥi slob dpon sogs kyi dbaṇ du byas na / bla mas gsaṇ dbaṇ gi dus su sñoms ḥjug byas paḥi rig ma de ḥam de daṇ ḥdra ba gaṇ yaṇ ruṇ ba slob ma la gnaṇ žiṇ / slob dpon gyis brda legs par sprad nas dri ba dri lan

* The *śaḍaṅga-yoga* of the Steps of Completion are these six: *pratyāhāra*, *dhyāna*, *prāṇāyāma*, *dhāraṇā*, *anusmṛti*, and *samādhi*. Tsoṇ-kha-pa's *Mthaḥ gcod* (Toh. 5284), Vol. Ca, 116a-4, ff., gives the views of his own school (*raṇ gi lugs*). Here we find that the arcane state of body is prevalent in both *pratyāhāra* and *dhyāna*, the arcane state of speech in *prāṇāyāma*, the arcane state of mind in *dhāraṇā*. (So much for the efficacy of the secret initiation: the arcane state of mind means the four voids in the forward direction). Furthermore, the reverse order of the four voids takes place in *anusmṛti* (which concerns the insight-knowledge initiation); and the "coupling" (*yuganaddha*) occurs in the last *aṅga-samādhi* (treated in the discussion of the fourth initiation).

* For the sixty-four *kalā* of the *Kāma-sūtra*, see Louis Renou and Jean Filliozat, *L'Inde Classique* (Paris, 1953), II, appendix 11 (pp. 755-6). However, Kloṇ rdol bla

arouse the conviction that Bliss has been born and combine that with visualization [of the Void].

In explanation of the "Action Seal" and the "Knowledge Seal" with which one enters union — by reason of acts (*karma*) of former lives, one flings himself on the body of a woman and there realizes, hence "the Action Seal"; and such actions as the mutual embrace with limbs do not require any contemplation by oneself — only the seal itself (*or herself*) is necessary, hence "the Action Seal". Nowadays, the general explanation of the expression 'renowned Knowledge Seal' is as follows: one does not realize in a concrete place, i.e. the woman. However, Knowledge is one's own *samādhi*. Being the seal which expands and generates that, it is called "Knowledge Seal".

As to the efficacy, — by reason of the *guru's* tasting that "ambrosia" (*amṛta*) — either the actual *bodhicitta* of the "Father-Mother" union, or in conviction that it is there — it reaches the locations of his 'veins' (*nāḍī*) and blesses (i.e. empowers) the red-and-white element and the wind of the speech 'vein' located there. Taking recourse to the serviceability, he contemplates and controls the *saṃvṛti-māyā* Steps of Completion, which are the arcane state of body, of speech, and of mind [phases] of the Steps of Completion.⁸ Also, through the "gate" of being a fit vessel for that, he contemplates in piercing the "centers" [i.e. lotus or *cakra* centers] of the body. Thus, in the time of the path, he makes the wind enter, dwell, and dissolve in the "middle vein" (*avadhūtī*); from that the four Voids are produced; and through their power he accomplishes the "illusory body" (*māyā-deha*) that is accomplished from the Winds and Mind-only. Thereby he establishes the capacity of accomplishing ultimately the fruit, which is the Saṃbhogakāya of the pure wind of the speech "vein".

Lexicons say it is called "secret" (*guhya*) because it is the initiation obtained from tasting the secret substance.

3'. *The insight-knowledge initiation. — Maṇḍala in which it is obtained.* The *guru*, disciple, and *vidyā*, having emerged from experiencing the common path (*sādhāraṇa-mārga*) as set forth in the Tantras, bless (i.e. energize) their stream of consciousness (**saṃtāna*, *tantra*) with incantations. They are governed by such hierophants as have in full measure the characteristics of skill in the sixty arts of *kāma*.⁹ The *guru* offers to the disciple that *vidyā* with whom he had entered in union at the time of the secret initiation, or a similar *vidyā* as appropriate. The hierophant

ma, Section Ma, 3b-2, makes a distinction between the sixty-four *kalā* and the sixty-four *kāma-kalā*. The latter he discusses, *ibid.*, 4b-4, ff.

sogs ji lta ba bzin byas te snoms par žugs paḥi tshe dgaḥ bzi skyes pa las
ḥthob pas na bha-gaḥi dkyil ḥkhor du ḥthob pa yin no /

/ ṇo bo ni snoms par žugs pa las dhūtīr rluṇ žugs pa la brten nas kham
dkar po žu ba spyi bo nas mgrin par sleb pa na dgaḥ ba daṇ / de nas sniṇ
kar sleb pa na mchog dgaḥ daṇ / de nas lte bar sleb pa na khyad par gyi
dgaḥ ba daṇ / de nas rdo rjeḥi nor buḥi rtser sieb pa na phyir mi ḥpho
baḥi man ṇag gis bzuṇ nas deḥi tshe lhan cig skyes dgaḥi ye śes skyes
pa na de daṇ stoṇ pa ṇid sbyar baḥi bde stoṇ gi ye śes dbaṇ po rnon po
la dbaṇ dus su skyes pa ḥoṇ yaṇ / de ni rim gñis kyi naṇ nas skabs gaṇ
du ḥjog na rdzogs rim du gżag dgos so / de yaṇ dhū-tiḥi naṇ nas babs
paḥi kham yin na lhan skyes ma mtshon par phyir ḥpho ba mi srid ciṇ
skabs ḥdiḥi dgaḥ bzi la ni yas babs min pa mas brtan mi ḥoṇ ṇo / deḥi
skabs kyi dgaḥ bzi daṇ stoṇ ṇid sbyor ba ni dños so /

/ da lta de ḥdra baḥi dpon slob rig ma daṇ bcas pa bsad pa bzin gyi
mtshan ṇid tshaṇ ba mi ḥoṇ bas / bla mas gnaṇ bar mos paḥi ye rgya daṇ /
dri ba sogs byed tshul brda ḥphrod par byas la / raṇ daṇ rig ma gñis kyi
lus ḥdod lha yab yum du yid ṇor gsal bzin paḥi ṇaṇ nas snoms ḥjug byas
par bsams pas dbaṇ po rnon po la bde ba dños su skyes pa ḥoṇ la / dños
su ma skyes na ḥaṇ deḥi tshe goṇ ltar dgaḥ bzi skyes paḥi mos pa brtan
po daṇ lta ba dran paḥi stoṇ ṇid sbyar baḥi sgo nas / bde stoṇ skyes so
sṇam paḥi mos pa yid byed brtan po ma mthaḥ yaṇ dgos kyi / de tsam yaṇ
ma byuṇ na śes rab-ye śes kyi dbaṇ thob par ḥjog mi nus so /

/ byed las ni / snaṇ ba thams cad bde stoṇ gi ṇo bor ḥchar baḥi gegs
kyi dri ma sbyaṇs nas / de ḥchar baḥi nus pa daṇ / rim pa bzi paḥi ḥod

¹⁰ *Sñags rim*, 436b-5, when listing the *cakras* along the central channel of the body, having 'petals' or 'veins' in the numbers of 4 (crown of head), 32 (middle of forehead), 16 (neck), 8 (heart), 64 (navel), 32 (sacral place), and 8 (tip of the gem), refers to these centers as 'lotus-like', 'bhaga-like', and 'cakra-like' (pad-ma ṇid daṇ bha-ga ṇid daṇ ḥkhor lo ṇid). However, the initiation concerns only the four centers at the neck, heart, navel, and base of spine — the locations of the four *vidyās* or goddesses — and the combination of the four joys with the four voids.

offers explanations and exact replies to questions, after which [the disciple] attains [the initiation] through generation of the four joys. Hence he attains it in the *bhaga-maṇḍala*.¹⁰

Intrinsic nature of the initiation. After [the candidate's] entering into union, when he takes recourse to drawing the wind into the "middle vein," the melted white element reaches the neck from the middle of the forehead, at which time there is "joy" (*ānanda*). After that, it reaches the heart, at which time there is "super joy" (*parama-ānanda*). After that, it reaches the navel, at which time there is "extraordinary joy" (*virama-ānanda*). After that, it reaches the tip of the thunderbolt gem, and by his abiding by the precept to not allow it to be emitted, at that time there is produced the knowledge of "together-born joy" (*sahaja-ānanda*). The knowledge of Bliss-Void which combines that [joy] with Voidness is born in the one with keen faculties at the time of the initiation. Again, in which phase of the two series of Steps (*krama*) is it laid down? It must be laid down in the Steps of Completion. Does the element descend from within the "central vein"? When the "together-born [joy]" does not manifest, there is no possibility of emission; and in the four joys of this phase, there is no descent from above and no retention from below. The main thing is the combination of the four joys of that phase with the Voidness.

Nowadays, we do not find such hierophants, neophytes, along with a *vidyā*, that possess the complete characteristics as have been set forth. Hence, the *guru* conveys the method of constructing the "Knowledge Seal" which [the disciple] is convinced he grants, method of the questions, and so on. [The disciple] imagines he has been made to enter into union on account of the vividness in his mind that the body of himself and the *vidyā* is the desire god (*kāma-deva*) in the sense of the "Father-Mother" union. Thereby, in the one with keen faculties, bliss is produced concretely. Even if it is not produced concretely, at that time he must at the very least be steadfast in orienting the mind to the conviction that Bliss-Void has been produced, by way of combining a steadfastness of conviction that the four joys, as previously set forth, have arisen, with the Voidness remembered as the visualization [of the Void]. If not even that is obtained, one has no capacity to establish the attainment of the Insight-knowledge initiation.

The efficacy. It purifies all the appearances constituting defilements that hinder the awakening to the essential nature of Bliss-Void; it has the capacity for that awakening; it makes one a fit vessel for contemplating the Clear Light of the fourth step (*krama*); and it deposits an

gsal bsgom paḥi snod ruñ du byas / ḥbras bu źu ba de lhan skyes chos sku ḥgrub paḥi lag rjes ḥjog pa yin no /

/ bźi pa tshig dbaṅ ni / dños su da lta skye ba med kyaṅ / snod ruñ gis dbaṅ bźi bar ḥgyur ba ni / dbaṅ bźi rdzogs par bskur baḥi skabs su / gsum pa mos pa tshun chad kyis ñes paḥi tshe na de ñid dper byas te des mtshon paḥi zuñ ḥjug gi go ba slob ma la brda sprad nas de la go ba chags pa la tshig dbaṅ thob par ḥjog la /

/ deḥi tshul ni / bźi pa de yaṅ de bźin te / źes pas dbaṅ gsum paḥi dus su raṅ daṅ rig ma gñis kyi lus ḥdod lha yab yum du dños gnas la grub pa med kyaṅ / yid ñor gsal bźin paḥi ñaṅ nas sems bde stoṅ dpeḥi ḥod gsal dus mñam du ḥbyuñ ba bźin du / lam dus su lus la gnad du bsnun nas bsgoms pa la brten nas rim pa bźi paḥi mthar lus śin tu phra baḥi rluñ sems tsam las grub paḥi ḥjaḥ lus rdo rjeḥi skur dños su soṅ ba daṅ / sems stoṅ ñid mñon sum du rtogs paḥi don gyi ḥod gsal du soṅ ba gñis dus mñam du gyur pa nas de ḥdra baḥi sku daṅ thugs ño bo gcig paḥi zuñ ḥjug thob pa ni slob paḥi zuñ ḥug ces pa daṅ / deḥi rigs ḥdraḥi rgyun goms pa las ḥbras bu de daṅ rnam pa mthun paḥi mi slob paḥi zuñ ḥjug kha sbyor yan lag bdun ldan gyi go ḥphaṅ sgrub tshul la ño sprod pa yin no /

/ des na de ltar dbaṅ bźi bskur ba las sku bźiḥi sa bon thebs paḥi bskur tshul daṅ ḥthob tshul śin tu gal cheḥo /

/ dbaṅ don lam gyi rim par bsgrigs nas ñams su blaṅs paḥi bla med kyi lam ni bskyed rdzogs gñis su ñes la / de la thog mar bskyed rim bsgoms

¹¹ *Guhyasamāja-tantra*, 160.11-13, including: *caturtham tat punas tathā*.

imprint that accomplishes, in the fruitional fusing, the “together-born” Dharmakāya.

4'. *The initiation of the syllable (akṣara-abhiṣeka)*. — Although nowadays it is not produced concretely, for the fit vessel, the occurrence of the fourth initiation is as follows: In the phase of completely conferring the fourth initiation, when one is certified by not less than conviction of the third one, that very [third one] is made the example, as [the guru] imparts to the disciple an understanding of the “coupling” (*yuganaddha*) symbolized thereby. When understanding has been aroused in him, it establishes the attainment of the initiation of the syllable.

As to its method, it is said, “The fourth is just the same.”¹¹ In illustration: at the time of the third initiation, even when there was no realization in a concrete place that the body of oneself and the *vidya* was the desire god in the sense of the “Father-Mother” union, still, on account of the vividness in the mind, the mind experienced bliss-void and simultaneously the symbolic Clear-Light. [Analogically,] at the limit of the fourth step, after one has taken recourse to the contemplation in the time of the path involved with piercing the “centers” in the body — his body proceeds concretely as a diamond body which is a rainbow body produced from the very subtle wind and mind-only, and simultaneously his mind proceeds in the Clear Light of the [Absolute] Object, which comprehends Voidness in immediacy. The attainment in that way of the consubstantial “coupling” of body and mind is called “coupling in the realm of learning” (*śaikṣa-yuganaddha*). The fruit, or equivalent, resulting from the continuous contemplation of the affiliation of that [“coupling”] is explained as the “coupling beyond learning” (*aśaikṣa-yuganaddha*) or the means of accomplishing the rank of ‘having the seven members of the *samputa*’.

[II'. *Consecration ritual conferring initiation on a deity*]

(Not discussed.)

[(2) THE RELATION BETWEEN STEPS AND INITIATIONS ALONG THE PATH]

Now, of utmost importance are the methods of initiating that way and the methods of obtaining the four Bodies, the seeds of which are cast by the four initiations.

When we correlate the meaning of initiation to steps of the path, certainly the incomparable path we must take to heart is [both the] Steps of Production (*utpatti-krama*) and Steps of Completion (*niṣpanna-*

nas / des rgyud smin par byas te rdzogs rim bsgom dgos kyi / de lta min
par rim pa gñis pa bsgoms kyañ bsad pa ltar mi skye bas thog mar bskyed
rim dgos śiñ dehi snod ruñ du bya baḥi phyir du dañ por bum dbaṇ bskur
dgos pa yin la /

/ de ltar rim pa dañ pos rgyud smin, par byas te de nas rim pa gñis pa
bsgom dgos pas / de la thog mar lus dben dañ ñag dben sogs kyis ro
rkyañ gi rluñ rnams dhū-tir žugs gnas thim gsum byas paḥi lag rjes la
snañ mched thob gsum dpehi ḥod gsal dañ bcas paḥi sems dben ḥdren la /
de las mthar rluñ sems tsam las grub paḥi ma dag paḥi sgyu lus ḥgrub
ste de rnams rim can du skye bas las de rnams bsgom paḥi snod ruñ du
bya baḥi phyir du dehi rjes su gsañ dbaṇ bskur ba yin no /

/ de nas ma dag paḥi sgyu lus de ñid ril ḥdzin dañ rjes gzig gi bsam
gtan gñis kyis ḥod gsal du bcug nas dag par byas pa las stoñ ñid mñon
sum du rtogs paḥi don gyi ḥod gsal mtshan ñid pa skye bar ḥgyur bas /
dehi snod ruñ du byed paḥi dbaṇ gsum pa gsañ gi rjes su bskur ba yin no /

/ don gyi ḥod gsal de las lugs ldog tu ldañ ba na sku dag paḥi sgyu
maḥi sku dañ thugs don gyi ḥod gsal gñis no bo gcig paḥi slob paḥi zuñ
ḥjug ḥthob la / dehi rgyun goms pa las mi slob maḥi zuñ ḥjug kha sbyor
yan lag bdun ldan gyi go ḥphañ mñon du byed pas dehi snod ruñ du byed
paḥi dbaṇ bži pa gsum paḥi rjes su bskur ba yin no / des na thob bya de
las mthar thug pa med pas dbaṇ bži pa las goñ na dbaṇ gzan med do /

/ dbaṇ gi grañs dañ go rims der ñes pa bžin du lam gyi grañs dañ go
rims kyañ ji ltar bsad pa de ltar ñes pas / dbaṇ bskur byed pa dañ / rañ
ñid bdag ḥjug sogs byed naḥaṇ lam de lta buḥi ched du byed dgos kyi /
go ba dmigs phyed pa gal cheḥo /

¹² These four lights are elsewhere referred to as the four voids.

¹³ Tson-kha-pa, *Mthah gcod* (op. cit.), 59a-3, f., explains these two *dhyānas* on the basis of Nāgārjuna's *Pañcakrama*. "Contraction" means drawing all the winds from the head downwards and from the feet upwards into the heart; and "expansion" means that the *yogin* then enters the Clear Light.

krama or *saṃpanna-krama*). Among those, one first contemplates the Steps of Production. Having thereby matured the stream of consciousness, one must contemplate the Steps of Completion. If one did otherwise, even though he contemplate the Steps of Completion there would be no origination as explained. Therefore, the Steps of Production are required first; and in order to be a fit vessel for that, first the Initiation of the Flask must be conferred.

Having in that way matured the stream of consciousness with the first Steps, one must contemplate the second ones. For the latter, there must be produced in sequence, (a) first, the imprint, by means of the arcane body (*kāya-viveka*) and arcane speech (*vāg-viveka*), of making the winds of the right "vein" (*rasanā*) and left "vein" (*lalanā*) enter, dwell, and dissolve in the central "vein" (*avadhūtī*); (b) guidance of the arcane mind (*citta-viveka*) through light (*āloka*), spread of light (*ālokābhāsa*), and culmination of light (*ālokopalabdhī*), together with the symbolic Clear Light;¹² (c) at their limit, accomplishment of the impure illusory body produced from the winds and mind-only. In order to render one a fit vessel for contemplating those acts, after that [flask initiation] the secret initiation is conferred.

Thereupon, by means of the two *dhyānas*, "contraction" (*piṇḍagrāha*) and "expansion" (*anubhedā*),¹³ that impure illusory body is purified by being made to enter the Clear Light, and there arises the characteristic of the Clear Light of the [Absolute] Object, which comprehends Voidness in immediacy. The third initiation which renders one a fit vessel for that is conferred subsequently to the secret initiation.

On proceeding in the "backward" (*pratiloma*) order from that Clear Light of the [Absolute] Object, one achieves the "coupling in the realm of learning" which consubstantiates the body — the purified illusory body, and the mind — the Clear Light of the [Absolute] Object. From continuous contemplation of that ["coupling"], one brings about directly the "coupling beyond learning", which is the rank where one has the seven members of the *saṃpuṭa*. Hence the fourth initiation, which renders one a fit vessel for that, is conferred subsequently to the third. As that goal (i.e. the coupling beyond learning) cannot be surpassed, neither is there another initiation beyond the fourth initiation.

As the number and succession of initiations is determined *supra*, so the number and succession of paths is determined as explained. Therefore, when bestowing initiation or when personally entering [the *maṇḍala*], it is necessary to conform to those paths. It is very important to understand this and bear it in mind.

/ dam tshig dañ sdom paḥi rnam gźag ni śin tu yañ gal che bas /
 / dbaṅ mtshan ṇid pa thob ma thag nas rtsa ltuñ bcu bži dañ sbom po
 brgyad la sogs paḥi rtsa ba dañ yan lag gi ltuñ ba rnams legs par ñes
 par byas te / dran śes rgyun ldan du bsten nas rtsa ltuñ la srog bsdos
 byed ciñ sbom po sogs yan lag gi ltuñ ba rnams kyis gos naḥaṅ rañ rañ
 gi phyir bcos kyis legs par bcos nas źag tu mi ḥgrogs par byaḥo /
 / gañ dag bum dbaṅ ma bskur bar dbaṅ goñ ma bskur bar byed pa ni
 mi ḥthad de / dkyil ḥkhor du ma bcug pa dañ lha ño ma bstan par dbaṅ
 gañ ma bskur bas ni dbaṅ gañ yañ thob paḥi go mi chod paḥi phyir ro /
 de ltar ma byas par gsañ dbaṅ bskur ba na slob dpon gyi rgyud la sñags
 sdom yod na rtsa ltuñ ḥbyuñ źiñ sdom pa gtoñ bas de ḥdra baḥi dbaṅ
 bskur baḥi slob dpon gyis sñags kyi lam bsgoms nas dños grub thob
 kyañ dmyal bar skye bar gsuñs pas / gnas ḥdi la gżab par byaḥo /
 / yañ gcig dus ḥkhor gyi lugs la ḥaṅ dbaṅ bdun med par mchog dbaṅ
 tsam bskur nas ḥkhrīd ḥbogs pa yod do / de ni goñ du bśad pa ltar / ri
 bo dag kyañ ma smin mi la gsañ ba sbyin las so / źes gsuñs pa ltar gyi
 rtsa ltuñ ḥbyuñ bas / rañ gźan thams cad phuñ bar ḥgyur źiñ sañs rgyas
 kyi bstan pa la de las gnod pa med do / dus ḥkhor lo ni ñes par rdul
 tshon gyi dkyil ḥkhor du dbaṅ bskur dgos tē / dkyil ḥkhor bžeñs nas

¹⁴ The following list of the fourteen is based on Aśvaghōṣa's *Mūlāpattisaṃgraha* (Toh. 2478), and Sanskrit for major part as edited by Sylvain Lévi and translated, *Journal Asiatique*, Oct.-Dec., 1929, pp. 266-7; using also Tsoñ-kha-pa's *Gsañ sñags kyi tshul khrims kyi rnam bśad*, *Dños grub kyi sñe ma* (Toh. 5270), in Vol. Ka of his Collected Works.

1. To disparage one's master (*ācārya*).
2. To transgress the directives (*ājñā*) [i.e. the three vows of the Sugata].
3. To express anger toward 'diamond brothers' (*vajrajñātr*) [i.e. fellow initiates of a single master].
4. To abandon love (*maitrī*) of the sentient beings.
5. To abandon the Mind of Enlightenment (*bodhicitta*).
6. To disparage the Doctrine (*dharma*) of one's own [i.e. *mantra*] or of another's [i.e. *prajñā-pāramitā*] tenets (*siddhānta*).
7. To tell the secrets (*guhya*) to immature [i.e. uninitiated] persons.
8. To abuse the five *skandhas* for their nature belongs to the five Buddhas [such abuse including all injury, mortification, and suppression].
9. To have reservations concerning the natures (*dharma*) intrinsically pure.
10. To have love (*maitrī*) for the wicked (*duṣṭa*) [especially those who damage and destroy the Doctrine; but one should have compassion (*karuṇā*) for them].
11. To apply discursive thought (*kalpana*) to the wordless natures.
12. To have belittling thoughts (*cittadūṣaṇa*) toward the believers (*śrāddhasattva*).
13. To not adhere to the pledges (*samaya*) in the way they were taken.
14. To disparage women, who are the source of insight (*prajñā-svabhāva*) ['insight' here sometimes meaning the knowledge of great bliss (*mahāsukha*)].

¹⁵ For the eight gross or grave transgressions, see Lévi (*op. cit.*), pp. 267-8; the Tibetan blockprint *Byaṅ sems dañ rig pa ḥdzin paḥi phyir bcos | sdom pa ṇi śu pa | byaṅ sems kyi rtsa ltuñ bsduṣ paḥi tshigs su bśad pa | rtsa ltuñ bcu bži pa | sbom po*

[(3) VOWS AND PLEDGES]

An exposition of pledges (*samaya*) and vows (*saṃvara*) is also of utmost importance.

Immediately after one obtains the characteristic of initiation, [that initiate] must be made certain [in his mind] about the fundamental and ancillary transgressions, namely, the fourteen fundamental transgressions (*mūlāpatti*),¹⁴ the eight gross transgressions (*sthūlāpatti*),¹⁵ and so on. Taking his stand on constant mindfulness and awareness [of the pledges and vows], he jeopardizes his life against the fundamental transgressions, and should he be defiled by any of the ancillary transgressions, such as the gross ones, he will make amends by expiating each single one, and not associate with them for a day.

It is not right to confer the [three] higher initiations upon one who has not been conferred the initiation of the flask; and the one who has not been introduced into the *maṇḍala* and has not faced the deities should not be conferred any initiation, because the attainment of any initiation would be indecisive [in his case]. Otherwise, [the scriptures] say, even though the hierophant who confers the secret initiation has the *mantra* vow in his stream of consciousness, a fundamental transgression occurs and he throws away the vow, so that even though a hierophant who so initiates were to contemplate the *mantra*-path and obtain *siddhi*, he would be reborn in hell. Hence, one must be careful in this matter.

Again there are some who teach that in the *Kālacakra* school one is conferred only the highest initiation and not the seven [lower] initiations. As is explained above, that is a fundamental transgression, the one called 'mountains', namely, "To divulge the secret(s) to an immature person."¹⁶ Indeed, it is a calamity for themselves and others; there is no greater injury to the teaching of the Buddha than that. The *Kālacakra* certainly requires an initiation in the *maṇḍala* of powdered colors: its

brgyad pa dan bcas paḥi bslab bya mdor bsdus, has this list of eight: 1. to procure (goods) by the power of insight; 2. to procure by his power of 'ambrosia' (*amṛta*); 3. to not maintain secrecy toward the unfit vessel; 4. to dispute in an assembly; 5. to teach heterodox doctrines to the faithful; 6. to stay seven days among the *śrāvakas*; 7. to falsely pride himself on *yoga*; 8. to teach the Doctrine to a non-believer.

¹⁶ Certain texts assign symbolical words to represent numbers; this procedure is useful in forming *ślokas*, for example, in works on astrology. The word 'mountains' is used for the seventh of the fundamental transgressions because there are seven mountains in traditional Indian mythology. Similarly, the word 'Manu' is used for the fourteenth one, because there are fourteen Manus.

sbyin par bya / *žes paḥi ḥbrel par / rdul tshon gyi dkyil ḥkhor du dbaṅ*
 bskur bar bya yi / *ras bris sogs su ni ma yin no / žes gsuṅs so /*

/ *de ltar dbaṅ mtshan ṅid tshaṅ ba thob nas dam tshig daṅ sdom pa*
tshul bžin du bsrūṅ dgos la / de yaṅ sbom po sogs kyi ṅes pa chuṅ ṅus
gos na de ma thag bśags par bya žiṅ / rtsa ltuṅ byuṅ na bdag ḥjug sogs
kyi sgo nas slar sor chud par byaḥo / gtso bor rtsa ltuṅ gis gtan nas ma
gos par bya dgos te / ḥdul baḥi pham pa bži cig car byuṅ ba las kyaṅ
sṅags kyi rtsa ltuṅ byuṅ ba rnam smin cheḥo / de ltar bsgrims nas rtsa
ltuṅ gis gtan nas ma gos na tshe ḥdir lam ma bsgoms kyaṅ skye ba phyi
ma rnams su bśes gñen dam pas rjes su bzuṅ ste lam ṅams su len du ḥoṅ
bas khyab pa rten ḥbrel gyi chos ṅid yin pas skye ba bdun nas bcu drug
tshun la ḥtshaṅ rgya bas khyab bo /

/ *de ltar dam tshig daṅ sdom pa tshul bžin du bsrūṅ baḥi gaṅ zag gis*
ṅams su blaṅ baḥi lam la bskyed rdzogs gñis su ṅes paḥi rgyu mtshan
gyis / bskyed rim yan lag daṅ bcas pa bsgoms pas smin byed kyi lam cha
tshaṅ bar ḥgyur la / de nas rdzogs rim yan lag daṅ bcas pa bsgoms pas
grol byed kyi lam cha tshaṅ bar ḥgyur žiṅ / theg chen gyi slob paḥi lam
thams cad smin byed kyi lam daṅ grol byed kyi lam gñis su ḥdus paḥi
phyir / bskyed rim mtshan ṅid pa bsgom pa sṅon du btaṅ nas rdzogs rim
bsgom par byed dgos pas na go rim yaṅ de ltar ṅes te / bskyed rim gyis
rgyud smin par ma byas na rdzogs rim gyis rgyud grol bar mi ḥgyur baḥi
phyir /

/ *kha cig bskyed rim gyis skye ba sbyoṅ žiṅ rdzogs rim gyis ḥchi ba*
sbyoṅ bas bskyed rdzogs gñis sbyaṅ gži mi gcig par smra ba daṅ / yaṅ
bskyed rim gyis sgo ṅa skyes sogs skye gnas bži sbyoṅ baḥi phyir / lhaḥi
bskyed chog mi ḥdra ba bži yod zer ba sogs ni bla med kyi lam bsgoms

¹⁷ The standard Buddhist list is: (1) birth from the womb (*jarāyu-jā*), (2) birth from eggs (*aṇḍa-jā*), (3) production by warmth and moisture (*saṃsveda-jā*), and (4) spontaneous birth (*upapāḍukā*).

commentary on the line, "Having 'erected' a *maṇḍala*, one shall confer", states, "One shall confer the initiation in the *maṇḍala* of powdered colors, but not in those of painted cloth, and so on."

Having in that way obtained the complete characteristic of initiation, one must guard the pledges and vows according to the rules. Moreover, if one is defiled by minor faults, such as the gross ones, he must confess them immediately; and should a fundamental transgression occur, he must restore himself to purity by way of such acts as personally entering [the *maṇḍala*]. The principle thing is that one must systematically act so as not to be defiled by the fundamental transgressions. An occurrence of a fundamental transgression of the *mantra* [-path] entails greater consequence than a simultaneous occurrence of the four "defeats" of the Vinaya [vow]. Controlling oneself in that way, if one is regularly undefiled by the fundamental transgressions, even if he does not contemplate the path in this life, in subsequent lives he will be taken in hand by illustrious guides, and full of the procedures of the path he will be the true nature (*dharmatā*) of Dependent Origination (*pratītya-samutpāda*), expanding to the state of Buddhahood in from seven to sixteen lives.

[(4) STEPS OF PRODUCTION AND STEPS OF COMPLETION]

The person who in that way guards his pledges and vows according to the rules, must be certain regarding both the Steps of Production and the Steps of Completion in the path to be taken to heart. That is to say, by contemplating the Steps of Production with its ancillaries, he fulfills the portion "path of maturation" (**vipāka-mārga*); and by contemplating the Steps of Completion with its ancillaries, he fulfills the portion "path of liberation" (**vimukti-mārga*), because all paths of learning belonging to the Mahāyāna can be grouped into "path of maturation" and "path of liberation". Again, the requirement to first contemplate the characteristic of the Steps of Production, and then to contemplate the Steps of Completion, gives the definite sequence, because if the stream of consciousness is not matured by the Steps of Production, the stream of consciousness cannot be liberated by the Steps of Completion.

Some say that the Steps of Production purify birth, while the Steps of Completion purify death, so the two have a different "sphere of purification". And furthermore they assert that because the Steps of Production purify the four modes of birth,¹⁷ which are 'birth from an egg', and so on, there are four different ways of generating deities. Such assertions are not valid: they evince complete misunderstanding of the

nas tshe gcig la sañs rgyas ḥgrub tshul la go ba ma chags par soñ ḥdug pas mi ḥthad ciñ /

/ rañ lugs la ni / bskyed rdzogs gñis kas skye ḥchi bar do gsum sbyañ gžir byas nas lam bgrod par byed dgos la / de yañ ḥjam bu glin paḥi mi mñal skyes khamś drug ldan gyi dbaṇ du byas pa yin par rgya gar mkhas paḥi gžuañ las byuñ žiñ / rigs pas kyañ bsgrub par bžed pa legs so /

/ bskyed rim žes paḥi sgra bśad ni / rtog pas btags paḥam / blos bcos śiñ bskyed paḥi sgo nas bsgom par bya baḥi rim pa yin pas de skad ces gsuñś śiñ /

/ rdzogs rim ni / blos btags pa la ma ltos par rañ grub tsam-nas yod paḥi lus kyī rtsa rluñ thig le la dmigs nas dhū-tiḥi nañ du rluñ žugs gnas thim gsum bya baḥi phyir bsgom par bya baḥi rim pa yin pas na rdzogs rim žes bya ba dañ / gdod ma nas rañ bžin gyis grub pas stoñ paḥi stoñ pa ñid dañ / lus la gnad du bsnun pa las skyes paḥi bde chen gyi ye śes gñis dbyer mi phyed par bsgom par bya baḥi rim pa yin pas na / de skad ces byaḥo /

/ de la bskyed paḥi rim pa ni zur du bśad pa las śes par bya žiñ / rdzogs rim la thog mar E Vaṃ gyi don bśad na / spyir bla med kyī rgyud sde thams cad kyī brjod byaḥi gtso bo bde stoñ dbyer med ni E Vaṃ gyi yi ge gñis kyī mtshon don yin pas / brjod byaḥi gtso bo ni yi ge gñis kyī mtshon don du ḥdus so / de la thob bya ḥbras buḥi E Vaṃ thob byed lam gyi E Vaṃ / ḥdren byed rtags kyī E Vaṃ dañ gsum gyi dañ po ni /

/ E gru gsum gyis mtshon paḥi chos ḥbyuñ gru gsum gyi nañ du yañ dag par rdzogs paḥi sañs rgyas kyī ye śes rañ snañ las grub paḥi gžal yas khañ gdan dañ bcas pa dañ / Vaṃ yig gis mtshon paḥi gtso bo rdo rje ḥchañ ḥkhor gyi lha dañ bcas pa ste / mdor na sñon byuñ gi rgyud gsuñ paḥi dus kyī rten dañ brten paḥi dkyil ḥkhor mtshon par byed do /

¹⁸ In Tsoñ-kha-pa's school, for example, as set forth in his *Don gsal* (op. cit.), folio 25a-b, birth is associated with the Nirmāṇakāya, death with the Dharmakāya, and the intermediate state with the Saṃbhogakāya. Hence, the Tantric procedures are set up for affiliation (*rigs ḥdra*) with the Buddha Bodies.

¹⁹ According to *Sekoddeśaṭikā*, 7.19-20, the six *dhātu* are earth (*pr̥thivī*), water (*toya*), fire (*tejas*), wind (*vāyu*), space (*ākāśa*), and knowledge (*jñāna*).

method for accomplishing Buddhahood in one life through contemplation of the Anuttara path.

Our school teaches to walk the path, making birth, death, and the intermediate state,¹⁸ three “spheres of purification” for both the Steps of Production and the Steps of Completion. Furthermore, according to the texts of the Indian sages, the men of Jambudvīpa who are born from a womb are put in control by having the six elements (*dhātu*),¹⁹ so what we maintain is certified by reason.

The explanation of the expression ‘Steps of Production’ is as follows: It is called that because it is the steps in the contemplation to be performed through the production of figments by ideation, or constructs by the cognition (*buddhi*).

That of ‘Steps of Completion’ is as follows: One takes as meditative object the winds (*vāyu*) and drop (*bindu*) in the “veins” of the body (*deha*) that is only self-produced and independent of figments by the cognition. Then one contemplates so as to make the wind enter, dwell, and dissolve in the central channel (*avadhūtī*). When those are the steps, they are called ‘Steps of Completion’. Furthermore, they are the steps to be contemplated for the inseparability of the Voidness of the Void (*śūnya-śūnyatā*) — because primordially accomplished by intrinsic nature, and the knowledge of great bliss born from piercing the “centers” in that body; hence they are called that.

Among them, the Steps of Production should be understood from the specialized explanations. As to the Steps of Completion, first, what is the explanation of the meaning of *E-vaṃ*? In general, the principal subject matter of all the Anuttara Tantra divisions is the inseparability of Bliss and Void (*sukha-śūnya*); this is the symbolic meaning of the two syllables *E* [Void] and *Vaṃ* [Bliss]. Consequently, the principal subject matter is comprised in the symbolic meaning of the two syllables. Now, there are three *E-vaṃ* (1) the *E-vaṃ* of the fruit to be attained; (2) the *E-vaṃ* of the path of attainment; (3) the *E-vaṃ* as signs guiding that [path].

E-vaṃ of the fruit

The first kind is the palace and its thrones sprung from the self-luminous knowledge of the Samyaksambuddha within the triangle of the Dharmodaya (“source of natures”), symbolized by the triangular *E*; and the Lord Vajradhara, with his god retinue, symbolized by the syllable *Vaṃ*. In brief, they symbolize the *maṇḍala* of residence and of residents of our previous discussion of the Tantras.

/ lam gyi E Vaṃ la stoṅ pa bśad pa / bde ba bśad pa / bde stoṅ dbyer med du sbyor tshul bśad pa daṅ gsum gyi daṅ po ni /

/ gsaṅ ḥdus rtsa rgyud leḥu gñis par rnam snaṅ gis byaṅ chub kyi sems kyi tshigs bcad gsuṅs pa de bśad gźir byas nas / de ḥchad byed kyi ḥgrel pa byaṅ chub sems ḥgrel źes pa mgon po klu sgrub kyis mdzad pa deḥi naṅ nas sṅags la spyod paḥi byaṅ chub sems dpaḥ chen pos / don dam paḥi byaṅ chub kyi sems bsgoms paḥi sgo nas bskyed par byaḥo / źes paḥi don sems tsam pas gzuṅ ḥdzin gñis stoṅ gi de kho na ṇid la ḥdod pa phyin chad rigs pas bkag nas chos thams cad bden par grub pas stoṅ paḥi stoṅ ṇid rigs tshogs nas ji ltār gtan la phab pa ltar sṅags la ḥaṅ lta ba de kho na ltar yin gyi / de las lhag paḥi lta ba sṅags la med ces paḥi don du gsuṅs so /

/ de bas na gaṅ zag raṅ skye thub paḥi rdzas yod kyis stoṅ paḥi stoṅ ṇid daṅ bde ba chen po sbyor bar bśad pa med la / ḥo na kyaṅ sems tsam paḥi lta ba daṅ sbyor ba śā-nti-pas bśad ciṅ / raṅ rgyud paḥi lta ba daṅ sbyor ba bha-va-bha-dra daṅ / a-bhya-ka-ra sogs kyis gsuṅs kyaṅ /

/ bla med kyi ched du bya baḥi gdul byaḥi gtso bo yin na / phar phyin theg paḥi gdul bya dbaṅ po rno śos las kyaṅ ches dbaṅ po śin tu rno bas khyab pas / de la thal ḥgyur baḥi lta ba dños su ston paḥi snod du ruṅ baḥi phyir / ched du bya baḥi gdul bya la dgoṅs nas raṅ rgyud pa phyin chad kyi lta baḥi rnam gźag gsuṅs pa med gsuṅ ṇo /

²⁰ *Guhyasamāja-tantra*, p. 12: “My *citta* is free from all substance; avoids the personality aggregates, realms, and sense bases, as well as subject and object; is primordially unborn, the intrinsic nature of voidness, — through the sameness of *dharmānairātmya*” (sarvabhāvavigatam skandhadhātāvātanagrāhyagrāhakavarjitaṃ / dharma-nairātmyasamatayā svacittam ādyanutpannam śūnyatābhāvam /).

²¹ This passage is quoted in the *Sṅags rim* at 448b-2: “The Bodhisattvas who engage in practice by way of the Mantra [-yāna] should first generate in the relative (*saṃvṛti*) way the *bodhicitta* which has the intrinsic nature of aspiration, and then should generate by the power of meditation the absolute (*paramārtha*) *bodhicitta*. Therefore, one must refer to its intrinsic nature (*svabhāva*)” (byaṅ chub sems dpaḥ gsaṅ sṅags kyi sgoḥi spyad pa spyod pa rnams kyis de ltar kun rdzob kyi rnam pas byaṅ chub kyi sems smon paḥi raṅ bzin can bskyed nas don dam paḥi byaṅ chub kyi sems bsgoms paḥi stobs kyis bskyed par bya ba yin te deḥi phyir deḥi raṅ bzin brjod par byaḥo).

²² This position of the Cittamātra school is especially set forth in the *Madhyānta-vibhaṅga* (Toh, 4021) and Vasubandhu’s commentary (*bhāṣya*) thereon (Toh, 4027): see

E-vaṃ of the path

For this *E-vaṃ*, there are (a) the exposition of the Void, (b) the exposition of Bliss, and (c) the exposition of combining Bliss and Void in an indissoluble manner.

(a) *Exposition of the Void*. — We take as the basis of the exposition the verse concerning *bodhicitta* expressed by Vairocana in the second chapter of the Fundamental Tantra *Guhyasamāja*.²⁰ In the commentary explaining that verse, namely, the *Bodhicittavivarāṇa* (Toh. 1800, 1801) composed by *nātha* Nāgārjuna, it is stated that the great *bodhisattva* practising in the *mantra*[-path] should generate the supreme (*paramārtha*) *bodhicitta* by way of contemplation (*bhāvanā*).²¹ As to the meaning of that, he subsequently refuted by valid reasons the thesis of the Cittamātra school positing the Reality of the Void [subjacent to] perceiver and thing perceived;²² and stated as the meaning that just as the [thesis] 'voidness which is void of real production of all dharmas' is established in the Set of Principles [i.e. the basic Mādhyamika works of Nāgārjuna], so also there must be such a view in the *mantra*[-yāna], and that, indeed, there is no higher view in the *mantra*[-yāna].

(b), (c). Therefore, he does not set forth the combination of bliss and voidness that is void of personality (*pudgala*) which is a self-reproductive substance.²³ However, the combination is set forth by Śānti-pa with the Cittamātra viewpoint; and the combination is stated by Bhavabhadra, Abhayākara, and others, with the Svātantrika viewpoint.

If it is the case of the chief among the candidates for the high goal of the Anuttara[-Tantra], his faculties are surely keener than the keenest faculties of candidates of the Pāramitā-yāna, so he is a fit vessel for teaching concretely the Prāsaṅgika viewpoint; and bearing in mind that he is a candidate for the high goal, [we] assert that there is no statement of exposition [for his case] in the lower viewpoint of the Svātantrika.

for example, Th. Stcherbatsky, *Madhyānta-Vibhanga*, Discourse on Discrimination between Middle and Extremes, ascribed to Bodhisattva Maitreya, and commented by Vasubandhu and Sthiramati, translated from the Sanskrit (= *Bibliotheca Buddhica*, XXX) (Leningrad, 1936) [only the first chapter, with commentary and sub-commentary has been translated therein].

²³ The meaning seems to be that the *bodhisattva* who has generated the *paramārtha-bodhicitta* corresponds in the phase of the path to the lord Vajradhara in the phase of the fruit, while the viewpoint 'voidness which is void of real production of all dharmas' corresponds in the phase of the path to the Dharmodaya triangle in the phase of the fruit. Voidness is on the side of dharma, while bliss is on the side of person. Since the combination bliss-void requires a person, the Vajrayāna stresses *dharmā-nairātmya* but not *pudgala-nairātmya*.

/ des na rdzogs rim gyi rnam g'zag rgyas par g'zan du śes par bya zin /
 goñ gi bśad pa de rnam kyī rigs pañi śes byed mthañ chod par śes par
 ḥdod na / śnags rim chen mo las śes par byaño /

/ de ltar na rgyud sde spyiñi rnam par g'zag pa rgyas par brjod zin te /
 mkhas grub thams cad mkhyen pa dge legs dpal bzañ pos mdzad paño /

²⁴ There follow some verses which we do not translate, as they are not essential to the work and have probably been added in later editions of the text.

Of course, the exposition of the Steps of Completion is to be known elsewhere in its full extent. If one wishes to know decisively the authoritative presentation for the principles set forth above, he must turn to the *Sñags rim chen mo* [of Tsoñ-kha-pa].

[The author does not treat (3) *E-vam* as the signs guiding].

Thus ends the extensive Fundamentals of the Buddhist Tantras, composed by Mkhas-grub-thams-cad-mkhyen-pa Dge-legs-dpal-bzañ-po.²⁴

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¹ As far as possible, the main collection of page numbers for an equivalent pair of Sanskrit and English terms, each of which are indexed separately in their proper alphabetical order, will be given under the English term. However, in some cases, e.g. *maṇḍala*, the total set of page references will be under the Sanskrit term. In a few cases, e.g. *vajra* (Diamond, Thunderbolt), it will be necessary to consult both the Sanskrit and the English equivalents.

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